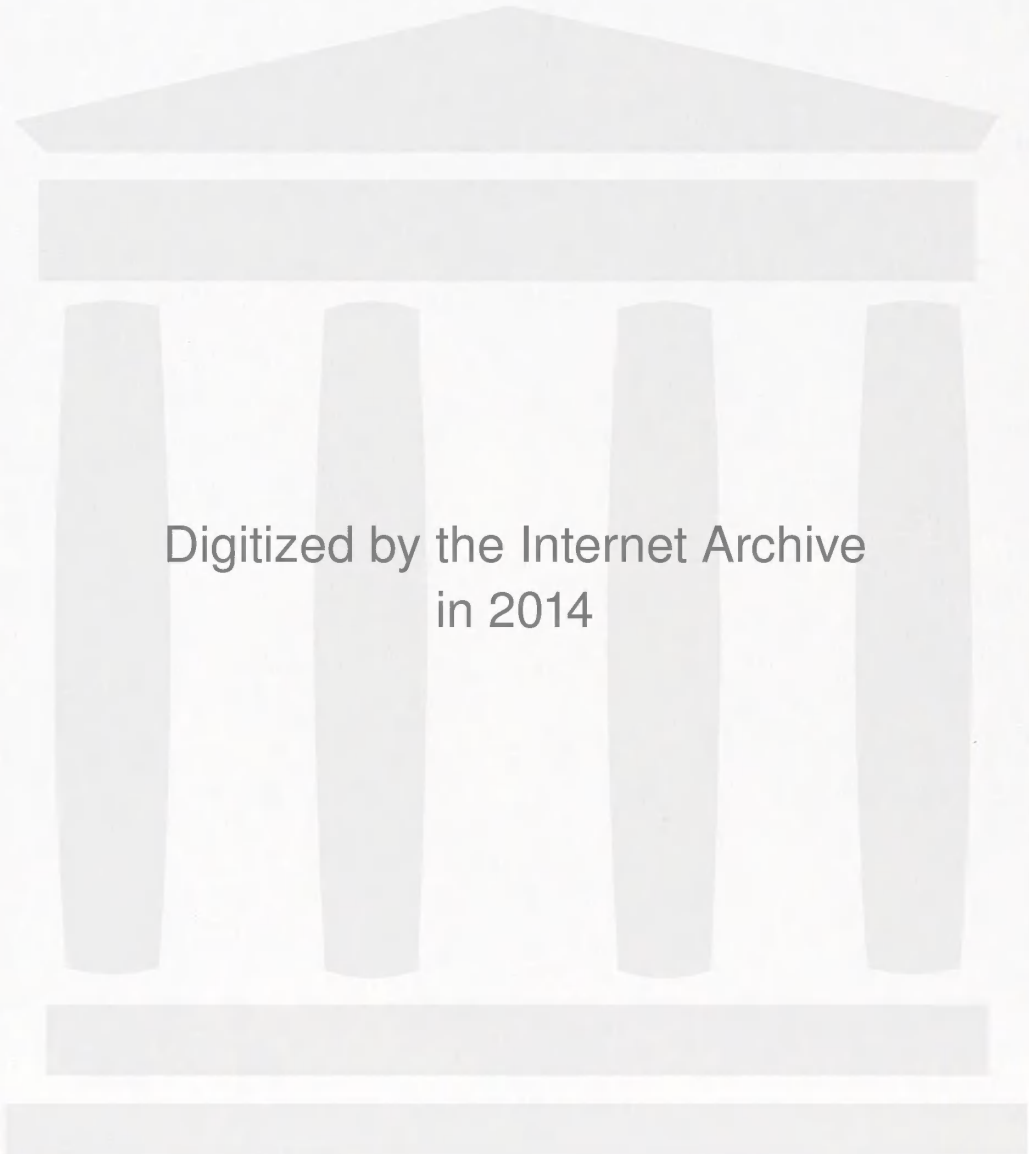

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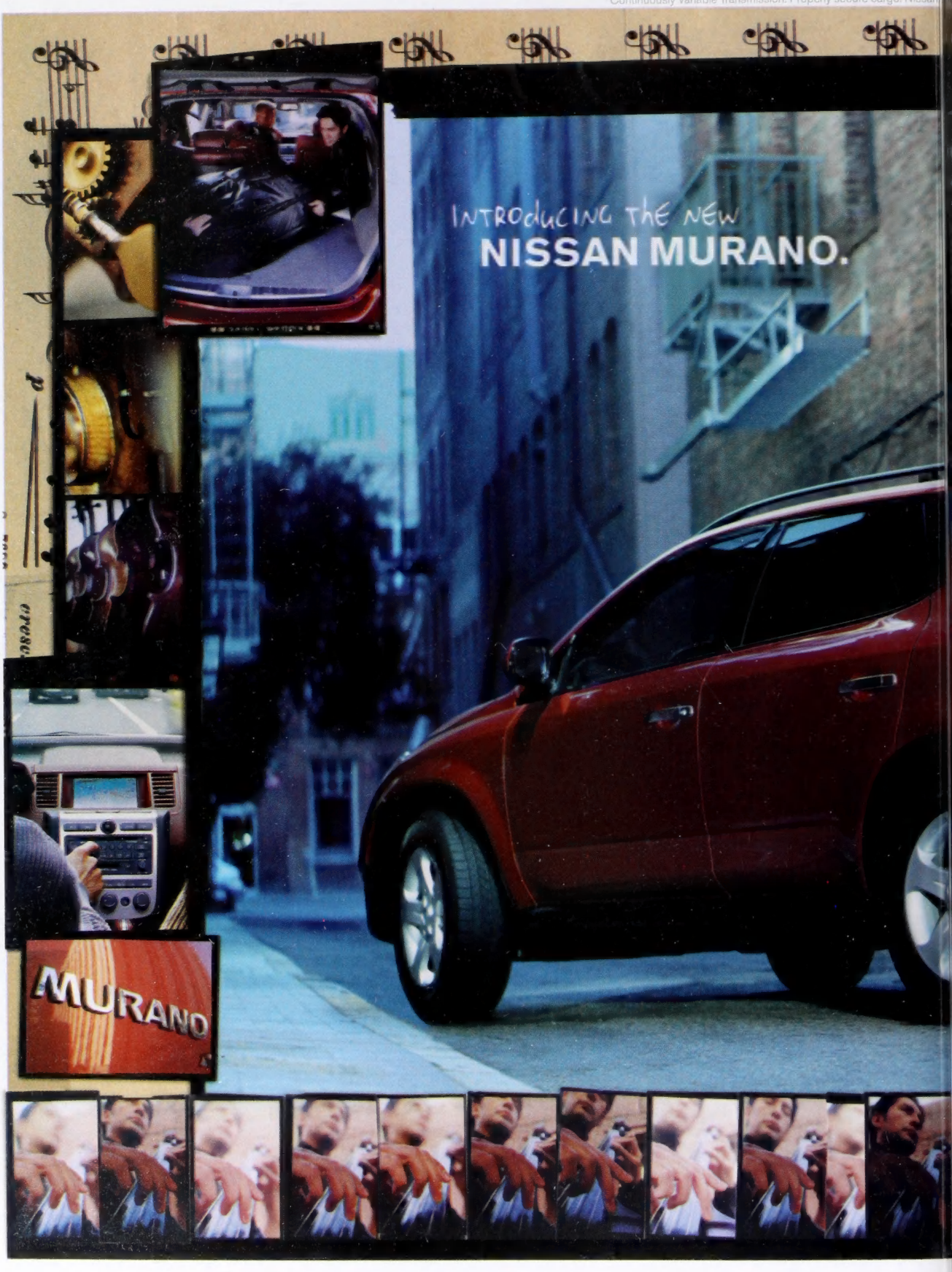
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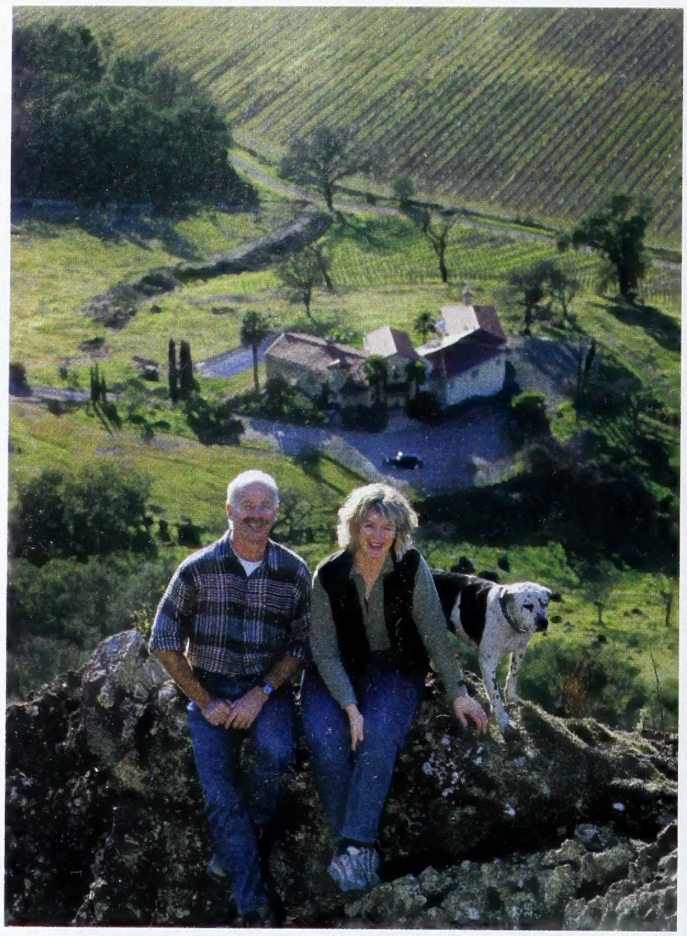
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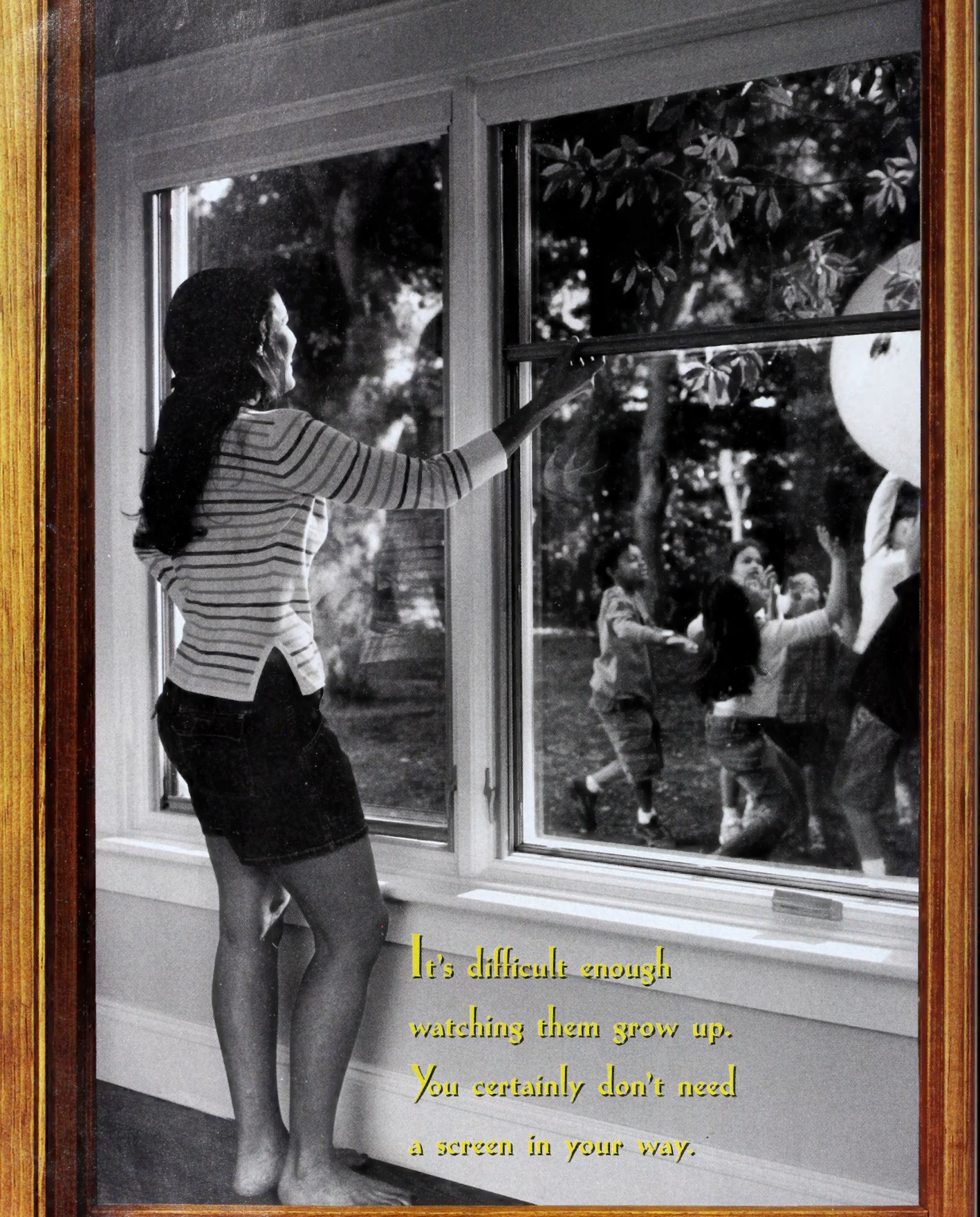
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PETER WOLOSHIN, ASID



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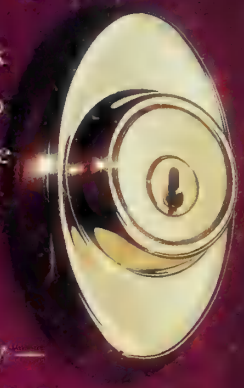
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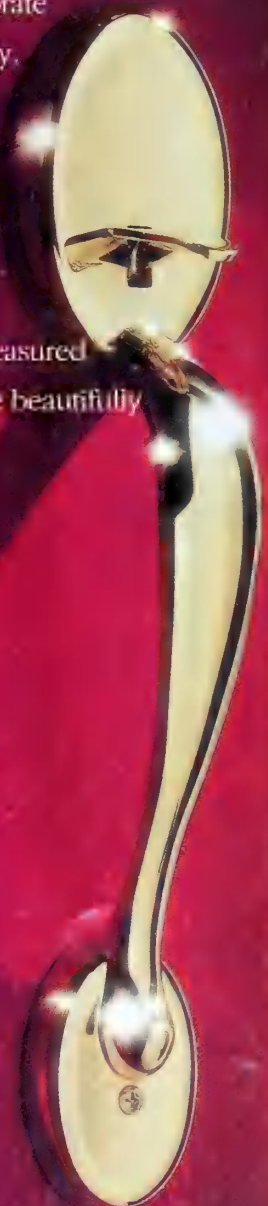
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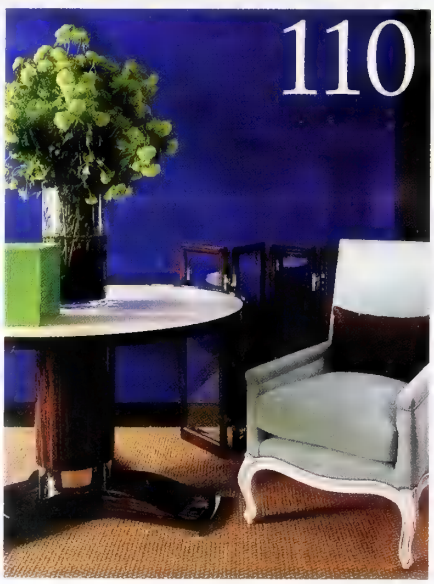
House Beautiful

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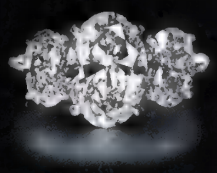
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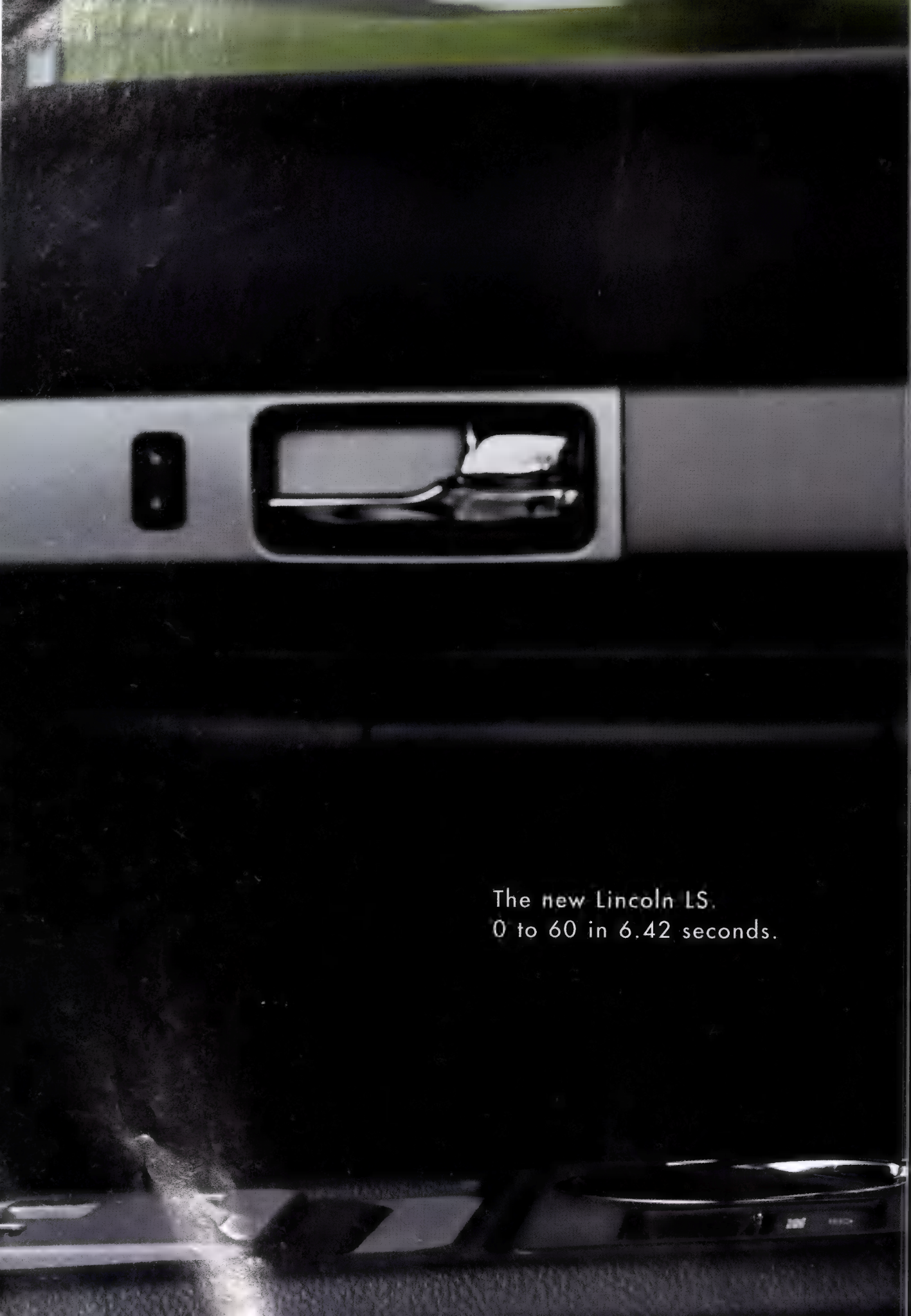
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A Good Read

I subscribed to *House Beautiful* immediately upon hearing that George Read was joining the magazine as an editor-at-large. I have attended several of the workshops he teaches in Charleston about antiques. Read's approach to the subject is not intimidating, and he makes learning enjoyable as well as informative. I look forward to continuing this education with George through your magazine.

Diane Moore
Charlottesville, Virginia

Return to Ireland

Thank you for the article featuring designer Kathryn Ireland's work ["In Deepest France" May 2003]. Since first reading about Ireland in *House Beautiful* a few years ago, I have looked forward to pieces covering her wonderful aesthetic; I hope I'll get to see even more in the future.

Janell Cronenwett
Dayton, Ohio

Longtime Admirer

I started reading your magazine in the 1960s and I think it is first rate. The photography is beautiful and the articles enlightening. I have especially enjoyed "Thoughts of Home," and am grateful for its return.

Eleanor Estreichen
Mountain Brook, Alabama

Touchstone

I enjoy the honest and down-to-earth letters from editor Mark Mayfield. He is a real storyteller who draws me in with vivid pictures; the anecdotes he relates are real enough to touch.

Bridget McKillop Moriarty
via e-mail

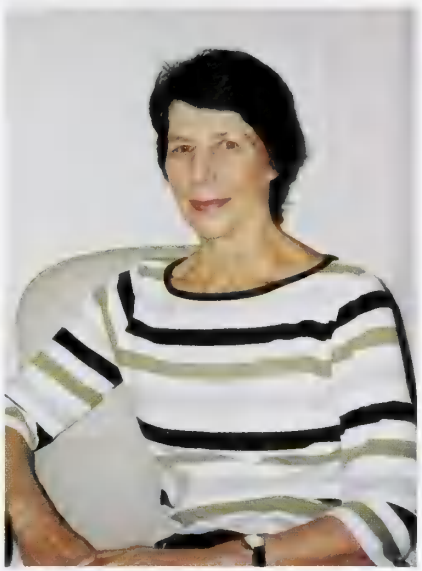
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contributors



Dana Micucci

"He is an explorer with a refined aesthetic eye and a great sense of style—it's not surprising that he surrounds himself with beautiful, exotic objects," says Micucci about her visit with Michael Connors ("Caribbean Sanctuary," page 52). A New York–based journalist who specializes in the arts, Micucci has written for the *International Herald Tribune, The New York Times, Harper's Bazaar,* and *Art & Antiques.* She is the author of several books, including *Best Bids: The Insider's Guide to Buying at Auction* (Viking Studio, $33).



Kim Waller

"Having once peered envious through the gates of those super houses near Charleston's Battery, it w an open-sesame for me to explore th 1796 house with designer Amelia Ha degan," says Waller of the Raven house ("The Charleston Pedigree page 60). A former features editor *Town & Country* and *Victoria* mag zines, Waller has published desig books, essays, and poetry. She lives New York.

Roger Davies

A native of England, Roger Davies ("Fabrics with SPF" page 28) has lived in New York for the past ten years. After a career in feature films he moved into photography. His work has appeared in magazines including British *Elle, Details,* and *Travel and Leisure,* and in *The New York Times.* In his free time, Davies has taken photography road trips to Florida, Idaho, and northern California.



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Life's Good

I was having dinner recently with my two oldest children, Matt and Stephanie, at a restaurant near the University of Alabama, where both are in school. There is a river that runs just beyond the campus, and this restaurant, the Cypress Inn, is nestled on a tree-lined bank above the water. It was a spring evening, but summer was on my mind. We had a table by the window, and below us I could see ducks on the water, moving slowly with the current near a wooden pier. The whole scene reminded me of my childhood and the various fishing camps I visited with my parents and my grandfather, who placed fishing just below God, country, and family on his list of priorities. As a matter of fact, I fished many a summer morning and evening on this same river with my grandfather when I was a child, long before nice restaurants like the Cypress Inn existed.

Our cover theme for this issue, "Think Summer," was appropriate on this evening in Tuscaloosa. Summer, after all, is a state of mind as much as it is a season. I returned to New York City to an abrupt blast of winter-in-spring until, at long last, the blossoms were out, the temperature began to rise, and the season was on. July and August can be brutally hot in New York, but there is a period somewhere between spring and summer when the city is magical in its remarkably moderate temperature and a decidedly upbeat mood.

It is like this in many places, of course, and somehow I think we all truly become ourselves this time of year. We let down our guard a bit and relax. One reason is that we tend to spend more time with our families in the summer. Vacations may come and go throughout the year, but school schedules still dictate that those of us who are parents take time off in the summer. The market for vacation homes is hotter than ever. You need look no further than our feature stories in this issue to figure that out, with houses from St. Croix to Nantucket, and the Rocky Mountains. Likewise, the market for outdoor furniture has skyrocketed in spite of the tough economy.



Visiting with Evelyn Lauder in New York's Central Park. Her Rocky Mountain home is featured on page 68.

Like many of you, I enjoy the causual look of houses in summer, when slipcovers can lighten and transform an interior, or a simple vase of flowers on a painted table against a bead-board background can put us in that summer zone. I was in that zone last week when I had lunch with John Wolfe, who has recently joined the magazine as executive editor. John is originally from Chicago, but he has worked in New York for almost two decades. And like many New Yorkers, he tends to be very specific and to the point when he places an order at a restaurant. But I laughed when he ordered "iced tea, unsweetened" as if any restaurant in New York would actually put sugar in iced tea before it is served. "How long have you lived in this town and ever gotten an iced tea with sugar?" I asked. "You must think you're down South."

Nevertheless, when we all start ordering iced tea, it's a pretty good bet that summer is on the way. "Except," as John pointed out, "for you Southerners, who drink the stuff—*with sugar*—year round." "We drink a few other things, too," I said with a smile.

Cheers to a long, cool summer.



Mark Mayfield

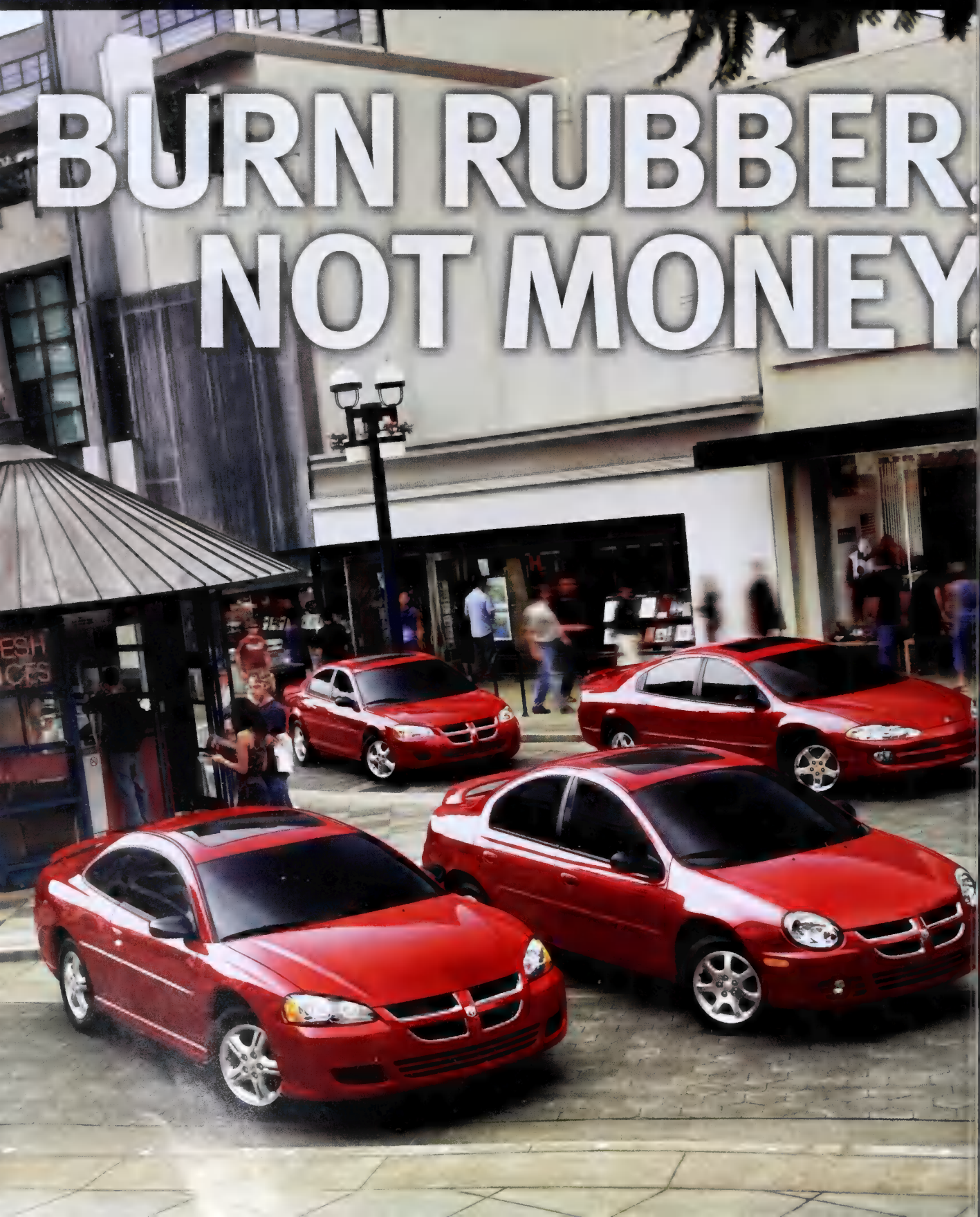

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GRAB LIFE BY THE HORNS

DODG

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The Great Outdoors



Photographer: Sivan Lewin
Producer: Marisa Marcantonio

ainless-steel barbecue sauce brush-and-holder set, $10; from Crate and Barrel: 800-967-6696. **2.** Flyswatter, $6; by OXO Good Grips, Gracious Home: 800-338-7809. **3.** Oven mitt, $5; from Gracious Home: 800-338-7809. **4.** Lemonade barrel, $8; from Crate and el: 800-967-6696. **5.** Raffia-print melamine plates, $4 and $6 each; from Gracious Home: 800-338-7809. **6.** Rattan chargers, $12 ; from Caspari: 800-227-7374. **7.** Links salad plates in brown, $58 for four; by notNeutral: 800-270-6511. **8.** Mediterranean goblets, for six; by home, james!: 631-329-8878. **9.** Orange bamboo place mat, $8; from Bungalow: 203-227-4406. **10.** Claridge Scof flatware, for five-piece setting; at Mariposa: 800-788-1304. **11.** Badminton set, $40; designed by Marc Berthier for Lexon, through the MoMA gn Store: 800-447-6662. **12.** Stainless-steel PS Betso barbecue, $49; from IKEA: 800-434-4532. **13.** Handwoven rattan bottle carrier, $45; Lexington Gardens: 212-861-4390. **14. and 15.** Soho table, $912, and Soho bench, $697; by Dedon, at Janus et Cie: 800-245-2687. >

Beach Day

Head to the shore in style



1. Batik paisley sun hat, $42; by Hat Attack: 800-982-1569. **2.** Waves beach towel, $145; from Manuel Canovas: 818-887-5036. **3.** Tarok Lux teak sling chair, $497; from Trip Trap: 866-490-2448; seat made from Barbados outdoor fabric in lime, through designers from Scalamandré: 800-932-4361. **4.** Woven wicker bag, $138; from Bungalow: 203-227-4406. **5.** Seal'n Saver covered container, $4; from Rubbermaid: 888-895-2210. **6.** Lettuce-leaf-edge seersucker napkins, $18 each; by Dransfield and Ross through Bungalow: 203-227-4406. **7.** Seashell plastic iced tea glasses, $7 each; from Tele-fun: 212-686-9313. **8.** Blue mountain laminated fabric tray, $32; by Angela Adams: 800-255-9454. **9.** Paddle game set, $8; in blue hibiscus from Old Navy: 800-653-6289. **10.** Beach flatware, $195 for six-piece service; by home, james!: 631-329-8878. **11.** Table in a Bag in white, $35; from Crate and Barrel: 800-967-6696. **12.** Blue terry cloth marrow-stitc throw pillow, $49; by Ralph Lauren Home: 888-475-7674. **13.** High-heeled flip-flops, $85; by Sigerson Morrison: 212-219-3893.


Spiegel
find your page.

Swell Fish

Host a lobster boil with flair



1. Shutters lantern, $40; from Crate and Barrel: 800-967-6696. **2.** Large lobster platter, $21; at ABH Design: 212-249-2276. **3.** Stock pot, $100; by Le Creuset, available through the Williams-Sonoma Web site: www.williams-sonoma.com. **4.** Rams Murex shell, $40; from Jamie Young Co.: 888-671-5883. **5.** Bar Harbor platter, $25; from Crate and Barrel: 800-966-9960. **6.** Galvanized serving tray, $7; from Design Ideas: 800-426-6394. **7.** Paper luncheon napkins in Shells Ocean Blue, $5 for 20; from Caspari: 800-227-7274. **8.** Rattan napkin holder, $14; from Caspari: 800-227-7274. **9.** Cocktail napkins in Red Flatware, $4 for 20; from Caspari: 800-227-7274. **10.** Small lobster platter, $17; from ABH Design: 212-249-2276. **11.** Lobster bowl, $19; from ABH Design: 212-249-2276. **12.** Blue-and-white melamine salad servers, $15; from Aero: 212-966-1500. **13.** Starfish sculpture, $45; designed by Michael Walter for Lexington Gardens: 212-861-4390.

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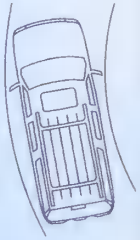


1. Dek Tillet's Small Shells Soleil in aqua #103185, through Travers. **2.** Waves and swirls from Kravet #20472-505. **3.** Blue and green stripes from Giati's Hermosa Sea #4142. **4.** Graceful lines curl around Scalamandré's Swirl #20391-008. **5.** A school of fish swim forth in Dek Tillet's Angel Fish Soleil in aqua #103125, through Travers. Crate & Barrel's white beach bag with Scalamandré's **(6.)** Montserrat #36222-004, **(7.)** Barbados #30215-008, and **(8.)** Dek Tillet's Blueprint Soleil in aqua #103111, through Travers. First Editions' Blue Skies #18141-31 wallpaper. Custom sewing by Carl Dellatore of D&F Workroom.

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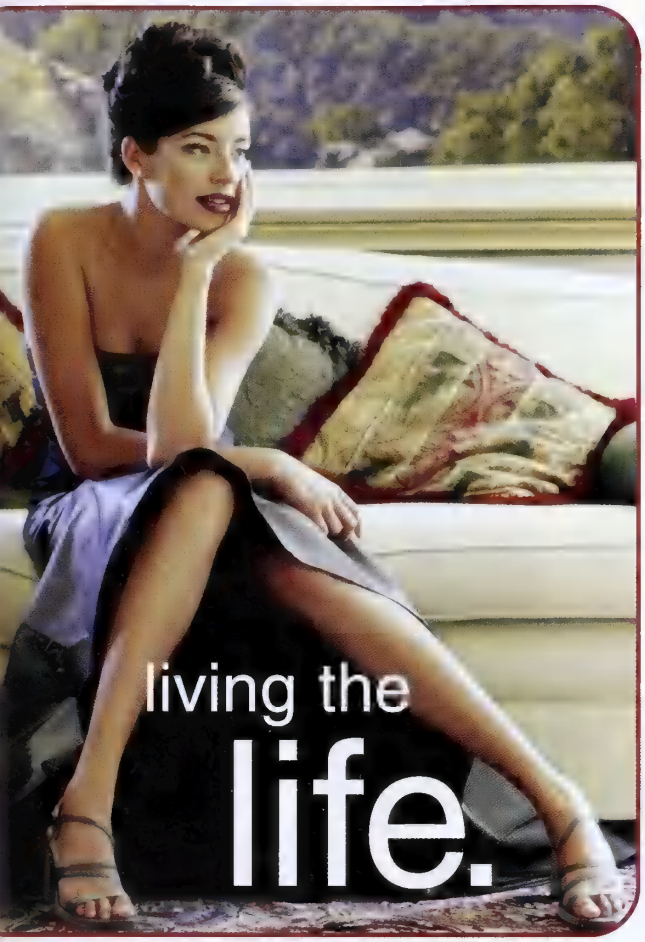


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1. Dek Tillet's Seahorse Soleil in coral #103156, through Travers. **2.** Marimekko's Tri-stripe red #D2312, through Delgreco Textiles. **3.** White pol dots light up Laura Ashley's Sundance #LA1192, through Kravet. Laundry basket from Bed Bath & Beyond with **(4.)** Donghia's Baja Stripe in Coral #10051-15 and (5.) Dek Tillet's Large Scallop Shell Soleil in coral #103136, through Travers.





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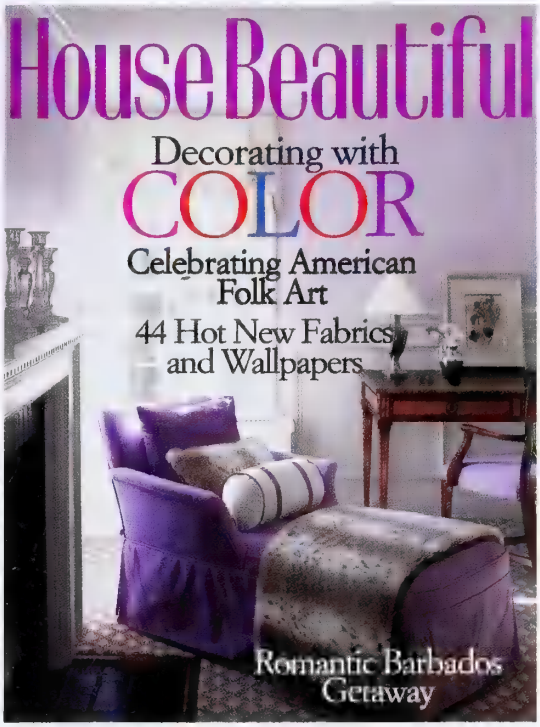
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1. Graphic stripes from Giati's Cabana Lemon-Lime #4148. **2.** Scalamandré's Seashell Baroque #16401-005. **3.** Scalamandré's Polka Dot #20402-003. **4.** Falling leaves from Marimekko's Viikuna Lime #D1606, through Delgreco Textiles. McKinnon & Harris's Twenties Tennis Umpire Chair through Delgreco & Co. Tennis racquet, tennis balls, and hat from Paragon Sports. For more details, see Resources.

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Writer: Katherine White
Portrait: Lizzie Hir



Dallying in Dahlias

A recherché garden relic returns





With their big-bodied, brightly colored blooms, dahlias are suddenly hot again. The blossoms fill pages and pages of the White Flower Farm catalog, dozens of heirloom 19th-century cultivars are featured by rare-bulb purveyor Old House Gardens, and in August, the Swan Island Dahlia Festival in Oregon will explode with displays of more than 300 varieties of the flower. With this kind of promotion, the dahlia is quickly moving from dowager to dandy.



Befitting their Frida Kahlo colors, dahlias were first encountered by Europeans in what is now Mexico during the Spanish Conquest. The Aztecs called dahlias *cocohxihuitl,* a pronunciation puzzler that makes our "DAH-le-a" or "DAY-le-a" dilemma seem inconsequential. Today, tightly scheduled savvy gardeners can easily plant a mariachi orchestra of bold dahlias in one short afternoon. Order online and expect to receive firm dahlia tubers that resemble fingerling potatoes.



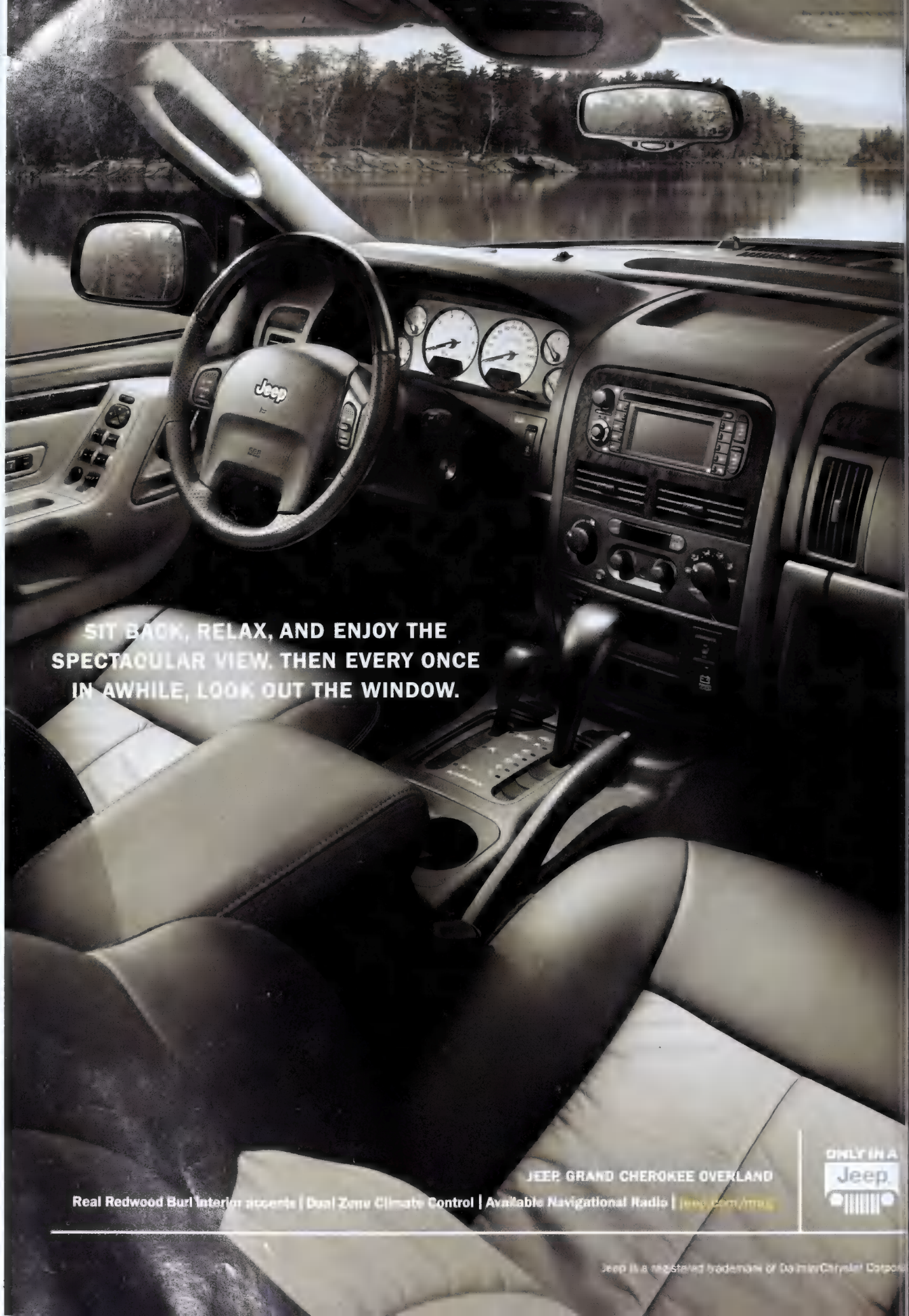
Clockwise from top left: A grouping of 'White Ballet.' 'Hulin's Carnival' is candy cane–colored and streaked with red and pink. 'Striped Linz' is a riot of orange shades. The heirloom cultivar 'Tommy Keith' is available from Old House Gardens.

Dahlias are wonderfully forgiving and particularly well suited to gardeners who can barely keep up with the hectic pace of the early spring frenzy. These heat-lovers should not be planted outdoors until the soil is thoroughly warmed, at about the same time as tomatoes—a blessed mom that comes after spring's to list is completed. Dahlias w in almost any climate. In cl Zone 5 north of New York Ci start my dahlias early in ind pots, transplant them out when things warm up, and dig the tubers for storage in the b ment after the first frost nips foliage in late autumn. (G mail-order nurseries send deta weather-oriented instructions provide toll-free help hotlin Dahlias are a fuss-free flowe order tubers in groups of th six, or by the dozen, because c you see how lustily they blo from high summer until early you will never have enough them. With such a long flowe season, dahlias are the answe many garden problems. They be squeezed into beds and b ders that flag after the June fl or planted in pretty pots to up a patio. They also look cha ing planted in rowdy rows in vegetable garden.

Now is the moment to peru spring catalog and fall in love v a few dahlias. Order the floral equivalent of Mr. Big and go the ten-inch blooms of 'Kelvin Floodlight' or 'Otto's Thrill. impress snobby neighbors with a late 1880s collection featu 'Kaiser Wilhelm,' 'Nellie Broomhead,' or 'Tommy Keith.' I p to woo my darling with big bowls of 'Fascination,' 'Ecst 'Tout a Toi,' and 'Karma Serena' placed on every table. ●

E-mail your gardening questions to hbmail@hearst.com or mail them to Garden Goddess, *House Beautiful,* 1700 Broadway, 29th floor, New York, NY 10019. For more details, see Resources.


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with Leigh and Leslie Keno

New York's **Finest**

An 18th-century chest of drawers fashioned in the New York style weathers generations to emerge as a superior example of the form

•The straight-front facade is another detail pointing to the chest's New York origin. Although block-fronted furniture (in which a middle concave section is flanked by two convex panels) is usually more prized, the quality of this chest makes it just as desirable.

•The openwork on the brass hardware is work-intensive—making it more expensive to produce—and brings a lightness to the design of the chest. The absence of other markings or holes on the drawer fronts suggests that the hardware is probably original.

•The canted corners on the molded top echo and match those of the case, bringing a pleasing symmetry to the chest's lines.

•The grain of the mahogany is richly patterned with swirls and highlights, especially on the drawer fronts, indicating that the wood was carefully selected by the cabinetmaker.

•The chest measures 34¼" high, 34½" wide, and 21⅝" deep, making it relatively small as well as evenly proportioned—highly sought-after traits in the field of American antiques.

•The claw-and-ball feet on this chest are squared; their cubed shape is a detail typical of New York–style cabinetmaking.

•Gadroon molding applied to the skirt gives the piece a sense of movement, and the candlelight flickering across it in colonial times would have produced a great effect.

Writers: Leigh and Leslie Keno
Portrait: Lizzie Himmel

This little Chippendale chest of drawers was made between 1755 and 1770 and descended in the Livingston family, prominent in colonial New York. It is one of only a small group of chests that survive with New York characteristics typical of the genre: fluted corners, gadroon molding, and squared claw-and-ball feet. It is a particularly exceptional example of the form—already rare because the high cost of producing such pieces made them accessible to few—and is distinguished by its small size and richly figured mahogany. The original openwork brass hardware and escutcheons are boldly shaped and were probably made in Birmingham, England—the source of brass work for the majority of colonial American cabinetmakers. While other cabinetmaking centers such as Boston and Newport produced straight-front as well as block-front furniture, New York cabinetmakers confined facade treatment primarily to the straight-front format. This was based on English models and satisfied the local taste for all things English. Normally, a New York chest would sell for anywhere between $5,000 and $20,000, but because of its quality, this one could fetch up to ten times more. ●

Writer: George Rea
Photographer: Tripp Smith Portrait: Peter Gregoir



Mirror Gazing

A guide to the fairest of them all

The history of the mirror begins somewhere in the Middle East, where small hand-held pieces of murky vitreous matter, about four to six inches in diameter, have been found. These ancient mirrors were backed with either burnished lead or silver, and might have offered various potentates and their wives a hazy and mottled view of themselves. Such early looking glasses lacked the two essential elements that all good mirrors require: clear, transparent glass, and a stable reflective surface behind it.

Mirror-makers would be unsuccessful in their searches for these elements through the next two millennia. The entire cast of the early history of mankind—the builders of the Pyramids, the first masons of St. Peter's, and everyone else in between—was, in a way, half-blind; they could see others but not themselves. Back then, beauty always resided, by default, in the eye of the beholder. Cleopatra never saw the face that captivated Marc Antony; Helen of Troy never clearly glimpsed the divine features that launched a thousand ships—nor did any Roman, Crusader, or Gaul view themselves except as a blurred image in a pool of still water, as a soft reflection in a polished silver plate, or secondhand in a sculpted bust or painting.



The circular convex mirror, among the earliest of all known forms, became popular during the early 19th century. The carvings on the frame show a stag and Egyptian asps, which filtered into English design after Nelson's 1798 success at the Battle of the Nile.

The gift—or the curse—of photographic clarity in a reflected image was granted to the Italians of the Renaissance. By the late 15th century the Venetians had developed transparent glass as we know it today, and within a few years they discovered the second essential element of the modern mirror. Liquid mercury was mixed with molten tin and a thin layer of this amalgam poured onto a sheet of the "perfect" glass. It clung evenly to the pane, collected no air bubbles, reflected perfectly, and did not tarnish. So the true mirror was born. Venetian men and women in the early decades of the 16th century were the first to enjoy an unimpeded vision of their own bod

There would be further refinements through the next th centuries: glassmakers would find ways to make the she larger, to cut them from flattened spheres and long sausa shaped tubes, and develop new techniques to roll and p and bevel. But these changes relatively minor ones. The gr Renaissance breakthrough is essence of the tale.

Buyers and collectors who interested in mirrors should aware of the essential parts a processes that go into their m ing. Take frames, for exampl the most valuable part o mirror. The majority of anti mirror frames have been wa gilded by the application of g leaf to a layer of gesso and c on the wood. This gilding is fr ile, and regilding a mirror fra in part or in its entirety, is a c mon restoration that is judg according to the quality of work. The restored gilding m not look "dipped" or ove bright; the best regilding is b nished to give it an aged lo often with some of the underc showing through. Good regild does not reduce the value o mirror, but buyers should kn that well-patinated old gilding in good condition often adds to 50 percent to a mirror's value.

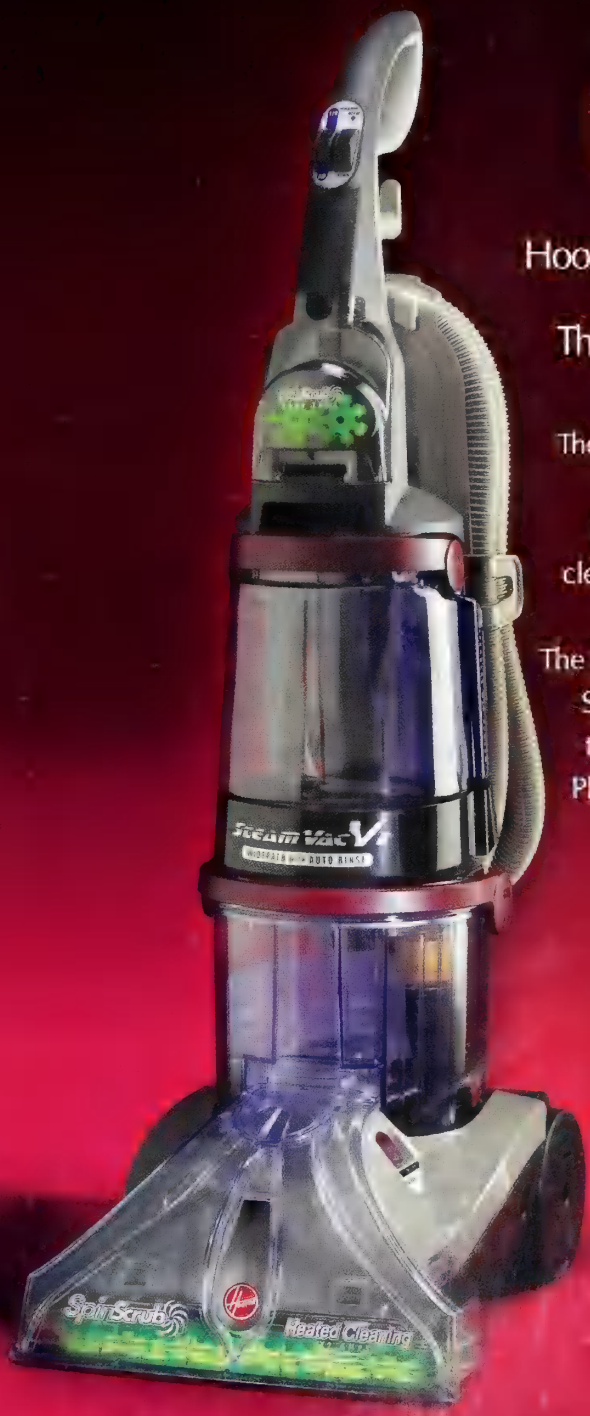
English and most American frames are made from s woods, usually pine, while continental frames are gener made from oak. Collectors should look for the logical signs age on the backs—dirt and dust on the upper surfaces (but on the lower ones), and an aged wooden backing that matc the color of the frame itself.

Buyers should also look at the back of the mirror plate access to it is possible. The reverse of old plates should show o its untouched silvering, while mirrors manufactured after



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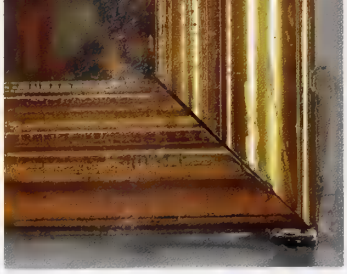
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about 1920 will nearly always be sealed with a coating of brick-red lacquer. Older plates will also usually deteriorate in different degrees from top to bottom, from the center to the edges, and sometimes show squared blotting lines in the aged silvering. (Resilvering decreases value, even when deterioration is severe.) Conversely, glass with either a uniform smoky color, or with visible wiping marks indicates falsely aged plates.





Top and bottom: The mitre-cut corners of frames will shrink in a predictable way—more on the inside than the outside edge—after 75 to 100 years. A reasonable amount of repair is acceptable: here, fine restorations to the leaf tips are barely visible.

Pre-Victorian beveling on the borders of mirror glass is irregular and soft-edged because it was done by hand with pumice stone. This beveling is visible, but so shallow that it can barely be felt with the fingertips. Modern beveling is produced by a machine with a grinding wheel and reflects prismatic colors. Newer glass plates detract only about 10 to 20 percent from the value of an antique mirror, if the newer glass is not obviously modern looking.

Collectors shou
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The mirror was
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worked so well that for nearly 200 ye
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BUYER BEWARE: SHOPPING FOR ANTIQUE MIRRORS

- Buyers should be wary of gray or light-brown washes of color on the backs of mirror glass, which unscrupulous sellers might apply to simulate aging. Such sellers also sometimes spray the backs of mirror frames with an adhesive and then blow dust over the surface to make the frame seem older.
- Remember that mirrors made from picture frames are common but are at best only abou half as valuable as genuine mirrors. Telltale signs include empty screw holes in illogical places and a back made of wood that doesn't match that of the frame.
- Look closely at the glass. Old glass made prior to about 1870 is very thin and seldom exceeds 3/16 of an inch, while modern glass is considerably thicker. A coin tapped on old glass will resound with a high tinny ring, while the ring of thicker modern glass is muted and dull.
- Old glass reflects a yellow or gray tone, but the reflection of modern glass is colorless. Hold a white business card to a mirror to judge: if the reflection of the card matches its actual color, it is probably a late Victorian or modern plate. If the reflection is yellow or gray in tone, the glass is old.
- When judging a mirror's age, remember that mirrors over seven feet high most often date from 1850 onward. The inexact manufacturing process prior to that date made it difficult to produce large sheets of glass.

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House Beautiful



Relax . . . it's July. After all those months of protecting yourself against the elements, throw open the doors, fold back the shutters, and wheel out the barbecue. There are breezes out there, and the scent of newly mown grass, honeysuckle, and just plain earth. You've changed into shorts, and the house follows suit—the emblems of the season are gingham, terry cloth, and cotton duck. Colors are hotter than the weather, and deck chairs and umbrellas spring up like perennials. Bring the outdoors in, let yourself out, and roll in your senses. What could be better than a bowl of just-picked berries and cream? Your house is a haven of carefree style in the lazy days of summer. Kick back—you've earned it.

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Writer and Producer: Senga Mortimer
Photographer: Simon Upton



This page: In the entry hall a watermelon-hued wall forms a lush backdrop for a 19th century mahogany and marble Irish hall table. Striped runner is from Woodard & Greenstein. The original wide-plank "pumpkin pine" floors are a Nantucket specialty. Opposite: Antique prints of Native Americans line the hallway stairwell.

TURNING A BLAND BUT VENERABLE 18th-century house into a chic summer retreat is not a task for an amateur. That's what one Nantucket homeowner discovered when she tried to decorate her new house on the resort island off the coast of Massachusetts all by herself. After a few false starts, she realized that summer was imminent and her dream design wasn't even close to being realized.

What to do? That turned out to be the easy part. She called Tom Scheerer, the New York designer known—among his many other attributes—for his creativity with fabric (he's as likely to go to Clarence House as he is to Urban Outfitters).

"I took the next plane to Nantucket, and after four more visits the house was complete," says Scheerer. His mandate wasn't easy; the client wanted a look that said "chic" but resisted "fancy." Scheerer's solution was to mix modern and traditional to create interiors that look smart, up-to-date, old fashioned, and cozy all at the same time.

The traditional front hall, with its steep colonial staircase, is painted in a stunning watermelon; baseboards and architraves are in glossy white. A 19th-century English globe chandelier hangs over an antique mahogany table with a marble top that Scheerer discovered in London.

The living room is more contemporary. The moldings are gone, the walls are white, and a sofa and extended armchair reprise the hall's melon color. Contemporary art covers the walls, and a simplified version of a bullseye mirror hangs over the original colonial mantelpiece. Adding a conservative touch is pair of diminutive Regency corner chairs.

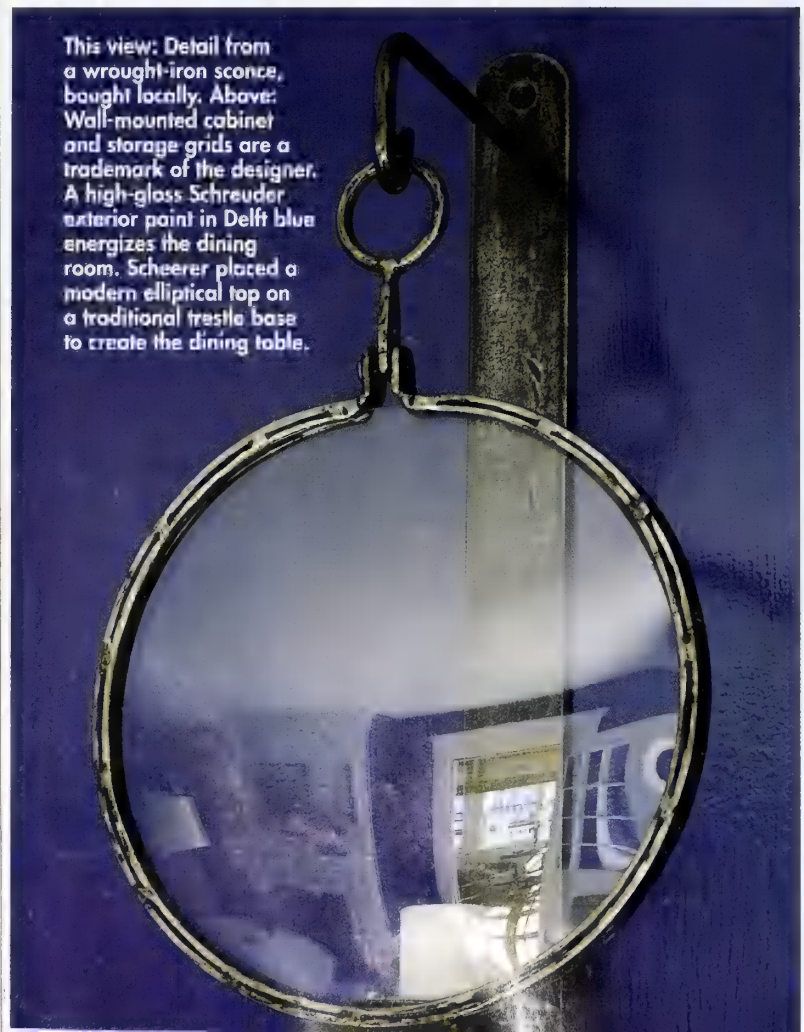
The physical elements of the dining room retain their 200-year-old look with a formidable chimney breast, twelve-pane windows with extra thin mullions, a cast-iron wood burning grate, and Nantucket





Antiques and contemporary designs harmonize in the living room. The Crate and Barrel sofa wears Katya cotton from Fonthill. Triple gourd lamps in bamboo come from 30 Bond in New York. High-back Windsor chair is a 1950s piece. Abaca and string area rug was bought at Sacco Carpet. Lounge chair is from George Smith. Tom Scheerer designed the coffee table.





This view: Detail from a wrought-iron sconce, bought locally. Above: Wall-mounted cabinet and storage grids are a trademark of the designer. A high-gloss Schreuder exterior paint in Delft blue energizes the dining room. Scheerer placed a modern elliptical top on a traditional trestle base to create the dining table.







Scheerer created a mix of modern
nd traditional for interiors that look
smart, up-to-date, old-fashioned,
and cozy all at the same time.





This page: The soothing guest bedroom, the most traditional room in the house, has an antiq maple four-poster bed. Chocolat walls are painted in Pratt & Lambert's Hickory. Katsui, a bati style cotton from Schumacher is used for the curtains and the boxspring. Left: The sunroom is a celebration of color and pattern. Built-in window seating upholstered in a sturdy lavender Sunbrella fabric. Shades are ma of split tortoise bamboo. Tom Scheerer designed the tables. Below: Tom Scheerer.

pumpkin pine floors. But Scheerer contemporized the rest of the room with bright royal blue glazed walls, dead-white woodwork, and a brand-new elliptical dining room table (just as white). Handsome rolled split-bamboo shades and a Scheerer-painted sisal rug complete the contemporary look while hand-forged sconces and Windsor-style chairs complete the balance between old and new.

Color is at the core of Scheerer's work in this colonial house, and it is vibrant, contemporary color that particularly brings the happy, lived-in sun room to life. Lavender, purple, acid green, and salmon run riot over the chairs, pillows, sofa and slipper chairs and are brought to life by natural light flowing in from half a dozen windows.

Of all the rooms, the guest bedroom remains the most faithful to its heritage and provides the perfect setting for an early American four-poster bed. Its blue-and-white pillows match the curtains and approximate the Chinese ginger jar lamps that flank the bedstead. There is an austere, dignified feeling to this space that recalls a different era.

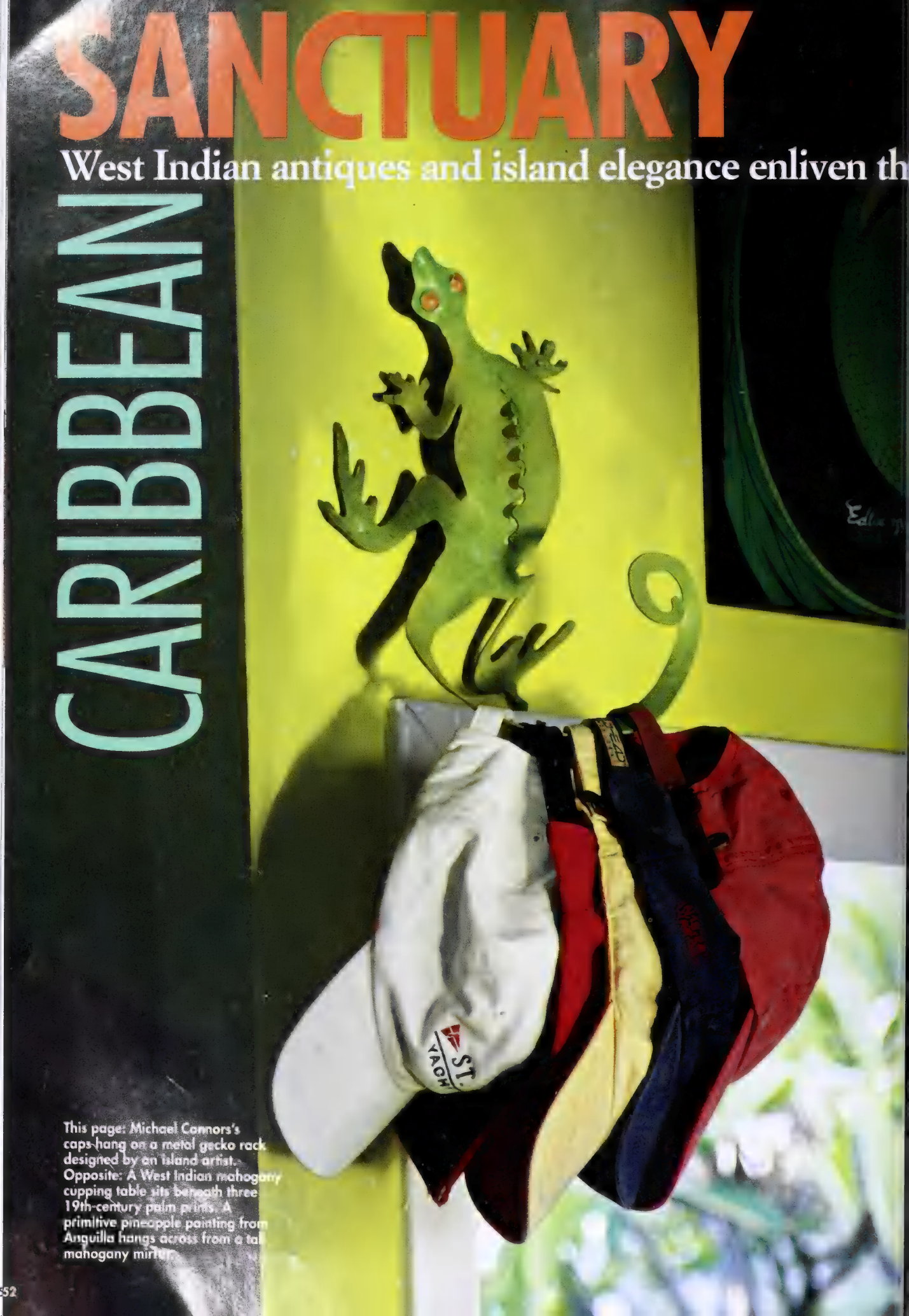
The radiance and reflections in all the rooms confront the conventional with the latest style. Timeless and timely, Scheerer has ensured that the past and the present remain friendly neighbors on the island of Nantucket. ●





CARIBBEAN SANCTUARY

West Indian antiques and island elegance enliven th



This page: Michael Connors's caps hang on a metal gecko rack designed by an island artist. Opposite: A West Indian mahogany cupping table sits beneath three 19th-century palm prints. A primitive pineapple painting from Anguilla hangs across from a tall mahogany mirror.

Writer: Dana Micucci

Photographer: Bruce Buck

t. Croix hideaway of connoisseur Michael Connors





"IT'S MY PRIVATE SANCTUARY, AN escape from the stresses of the city," says Michael Connors of his tropics-inspired apartment on the U.S. Virgin Island of St. Croix.

Connors, a Manhattan-based connoisseur, collector, and dealer in West Indian antiques and fine art, succumbed to the tropical charms of the Caribbean more than three decades ago while teaching a fine arts course there. But it was his discovery of the elegant colonial furniture built by indigenous craftsmen during the 18th and 19th centuries in St. Croix, Jamaica, Barbados, Antigua, and other islands of the West Indies that led to his lasting love affair with the region.

The three-room apartment occupies the former carriage house of an 18th-century townhouse built by Danish colonialists, and is a showcase for Connors's collection of West Indian antiques. "I bought most of these pieces from local islanders," he says. "They were originally commissioned by wealthy sugar plantation owners for their 'great houses,'" he adds. "Their beauty, for me, lies in their lustrous tropical hardwoods like mahogany and thibet, and the whimsical West Indian interpretation of English, French, and Danish designs favored by the colonists."

West Indian antiques are distinguished by carved sunburst, pineapple, and serpentine motifs, caning on chairs, and lathe turning, which takes the form of elaborate rope twists, vase shapes, and bobbin and



This view: The living room sports a drop-leaf Jamaican table flanked by two 1840 mahogany and cane rockers from St. Croix. Two large color photographs of palm fronds are set on breadfruit-green walls. Iridescent raw-silk drapes are by Annette Pascale Patalidis of St. Croix; pillows are covered in tropical print linens from Scalamandré and Schumacher. The bamboo coffee table displays a collection of carved and painted Puerto Rican santos. Top left: Michael Connors.



melon motifs on chair legs, bedposts, and other elements. They enjoyed a new-found popularity about ten years ago, when Connors helped to design a first-of-its-kind line of West Indian–style furniture for the Milling Road division of Baker Furniture, based on the antiques displayed at the Whim Plantation Museum on St. Croix.

At the St. Croix apartment, a Jamaican-inspired mahogany server in the Georgian manner, designed by Connors for his new Milling Road Colonial Classics line, commands the view from the entrance hall.

In the hallway, the warm wood tones and clean lines of a mahogany West Indian cupping table (a lightweight server meant to be used on a veranda) and two caned West Indian chairs offset a lime-green wall mounted with framed 19th-century palm prints and a primitive pineapple painting from Anguilla.

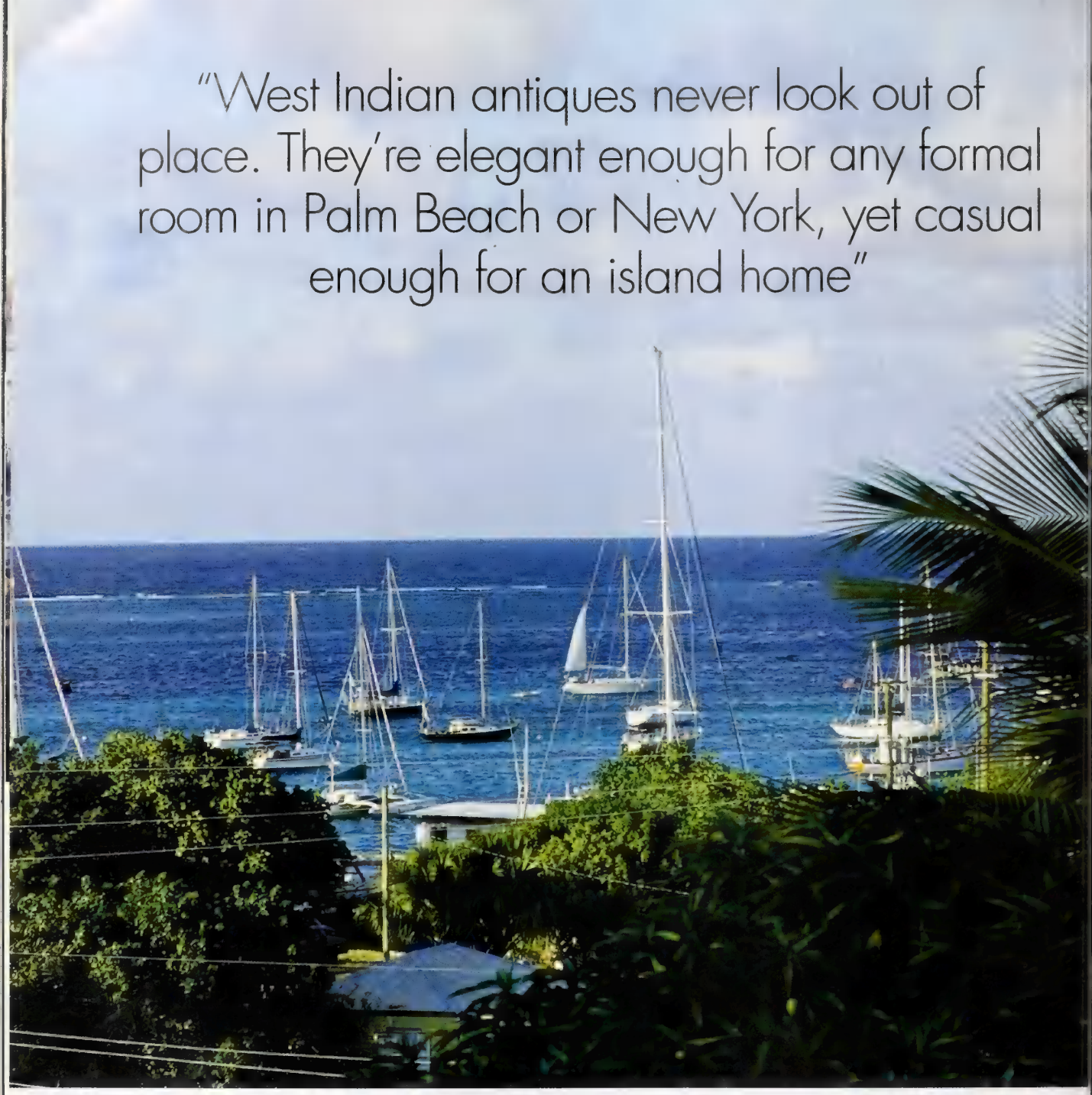
In the adjacent living room, painted breadfruit green, the tropical colonial aesthetic is found in a turn-of-the-century thibet planter's chair from St. Thomas, a Grenadan recamier upholstered with white Haitian cotton, and a Jamaican drop-leaf table flanked by two 1840 Crucian (from St. Croix) mahogany and caned rockers. Two large color photographs of palm fronds by New York photographer Brigitta Uihelyi add a contemporary touch. The bedroom is anchored by a 19th-century Crucian four-post mahogany bed draped with white linen mosquito netting. A pair of antique West Indian candlestands serve as nightstands, while 18th- and 19th-century prints of island scenes enhance the papaya-orange walls.

Accessories located throughout the apartment—ranging from antique books on the Caribbean and sailboat models to a collection of old West Indian dominoes and Cuban Cohiba cigars—reflect Connors's personal interests. A decorative arts



This page: A 19th-century mahogany four-poster from St. Croix is draped with white linen mosquito netting; a pair of lamps rest on antique West Indian candlestands. The pillows are covered in blue and green raw silk on a blue- and green-checkered cotton bedspread. Far left: A Chinese export ginger jar lamp, along with shells and an antique decoy, are arranged atop an antique West Indian table in the living room.

"West Indian antiques never look out of place. They're elegant enough for any formal room in Palm Beach or New York, yet casual enough for an island home"



scholar and author of *Caribbean Elegance,* he also teaches at New York University and is currently at work on a new book on colonial Cuban interiors.

He says his overall aim for the apartment was to create a comfortable, stylish interior where guests "wouldn't be afraid to sit on the rockers." He chose each West Indian antique for its aesthetic appeal, not because it had to conform to a preconceived floor plan. "The interior is always changing; I might sell a table or an armoire to find an even better one," he says. "But comfort is important to me. These pieces are big, bold, and well made. They're meant to be used."

Color was another consideration when Connors first began decorating. "I wanted a new look. I got tired of all the white tones in my first apartment here. I wanted to introduce colors that evoked the ocean, sky, and palm trees. The Caribbean is all about color," says Connors, who consulted designer friends Robin Bell Schafer of Vero Beach, Florida, and DD Allen of Manhattan's Pierce/Allen for advice on color schemes and fabrics. "I encouraged Michael to use bright colors," says Allen. "They lend a modern feel to antique furniture and really spice up an interior. They particularly complement the exotic style of West Indian furniture."

"The great thing about West Indian antiques is that they never look out of place," Connors says. "They're elegant enough for any formal room in Palm Beach or New York, yet casual enough for a West Indian home on the islands." ●



is view: A close-up of a Jamaican-inspired mahogany
rver in the Georgian manner, designed by Connors for
s new Colonial Classics furniture line for the Milling Road
vision of Baker Furniture. Accessories include a miniature
anter's chair, a Chinese export vase, and a Caribbean
rricane lamp. Opposite: A view of Christiansted Harbor
St. Croix. For more details, see Resources.



Lustrous touches of black stand out against the melon-gold glow of the living room. Amid pairs of Regency chairs, English pedestal tables, and 1830s American stools reupholstered in Caspian black horsehair from Bergamo, a custom mirror-topped coffee table adds a contemporary note. The portrait of the Dutch gentleman was found in Antwerp. On the Bennison sofa is Gretchen Bellinger's Pasha linen velvet.

Writer: Kim Waller

Photographer: Tria Giovan

Producer: Senga Mortimer

THE CHARLESTON PEDIGREE

Taking a grand Southern tradition both serious and lightly is the hallmark of designer Amelia Handegan



THOMAS RAVENEL'S GREAT-grandfather once owned three houses in Charleston's distinguished South of Broad neighborhood, an address of quite exceptional architectural cachet. Now Ravenel has returned to those roots in his own Federal house close by his trio of ancestral sites.

It is here, where leafy lanes and avenues wind down to the tip of Charleston's peninsula, that an affluent 18th- and early-19th-century society built houses ranging from gracious to truly grand. Indeed, the South of Broad district has few equivalents. Boston's Beacon Hill is sometimes mentioned, but in reality it doesn't even come close; after all, camellias don't bloom in Boston in February.

Ravenel's own pedigree is on a par with that of the neighborhood. The first Ravenel arrived in Charleston from France in 1683, and Thomas's father, Arthur Ravenel, Jr., served in the U.S. Congress and is presently a state senator of South Carolina.

By the time Ravenel acquired his four-story classic, it had already been sensitively renovated by local architect Randolph Martz. All that was left for Ravenel was to restore the flues of nine fireplaces and furnish his home appro-

priately. (And add a sound system that wafts music into any room at a click.) Since he needed to be in and out of town on business for much of that year, he appointed the only interior designer he trusted to decorate in a style that would suit both the house and himself—Amelia Handegan. "I admired what she did with some neighbors' houses," he says. "She's an artist; she creates an aura."

If you want to talk old South Carolina, the fact that Handegan's ancestors arrived in the Low Country in the 1700s may help



Above: Formality reigns in the dining room, where an original Hepplewhite table, a family inheritance, is presided over by a French chandelier. Charleston's flourishing bird life is evoked by two bronze egrets. Damask curtain fabric by Lee Jofa. Flowers throughout by Becky Davis. Right: Like many others in Charleston, this 1796 house turns its short side to the street, "because frontage was expensive," explains the owner. The gate leads to a courtyard.



An Otto Neumann picture from Ann Long Fine Art looks down on custom armchairs covered in a bull's-eye fabric from Raoul Textiles. The amber glass lamp rests on an early Philadelphia card table. The Chinoiserie bamboo table is a nod to early Charleston's seafaring traders.

ain her deep understanding of the s decorating heritage. "This was a port city in the 18th century," she s, "and everything from tea boxes to ture of all descriptions came off the s. Beautiful pieces were also made The classic Charleston style evolved blend of English, French, and Amer- influences, with a bit of the Far East wn in."

he antiques she selected for Rav- s house pay homage to that same historical mix. Yet Handegan updated the formal look with contemporary fabrics, some unexpectedly modern touches, and a palette of rich, warm colors. Instead of satins and brocades, she chose cotton, linen, velvet, and raw silk. No draped pelmets dress these windows; curtains hang simply from rods. The effect she achieved is stately, yet sleek and masculine, and far more cheerful than the "scary rigor" (as local writer Josephine Humphreys described it) that once characterized the houses of old Charleston.

"I love antiques and collect them," says the designer, who is never happier than when she's off on a hunt for the right pair of black-and-gold Regency chairs or a Philadelphia card table for a client. Having found just those items for Ravenel's first-floor living room, as well as a pair of delicate 1830 American stools to face the sofa, she confronted the eternal coffee-table problem. What would serve without competing with the antiques? She





legant enclave represents. As Ravenel s into the kitchen for some iced tea, he off the blows that history has leveled arleston: "Fires, Civil War bombard-, the 1886 earthquake, devastating canes like Hugo—and poverty, which d with Reconstruction and lasted for tury. When I was a boy, there used to saying here, 'Too poor to paint, too l to whitewash,' which described a lot neowners."

was the threat of hearth fires that ins why the kitchens of old houses ionally occupied a separate back ing. Ravenel's two-story kitchen ng has been connected to his main , and handsomely restored. In many it's the most relaxed and cozy part dwelling, with the old brick fire- and walls exposed, and new glass opening onto the garden. This is where he'll cook with a few friends, saving the formal first-floor dining room for larger parties, such as the family birthday dinner held recently for his father. Above the kitchen is a favorite lair: a media-cum-gym room "with chairs I can slouch in."

The master bedroom is painted a restful slate blue, the tones emphasized by Handegan's find of a vintage grisaille wallpaper panel. From his antique tester bed, Ravenel can contemplate the sturdy lines of a prize gentleman's linen press made in Charleston for his great-great-grandfather. The fact that this room is supposed to be haunted doesn't faze the owner at all. "I grew up with a ghost—my great-grandfather, who fought in the Civil War: I saw him a couple of times. They only scare people who are afraid of them," he explains. "So I foxed the ghost of this house. I just moved my bed into its favorite room." ■

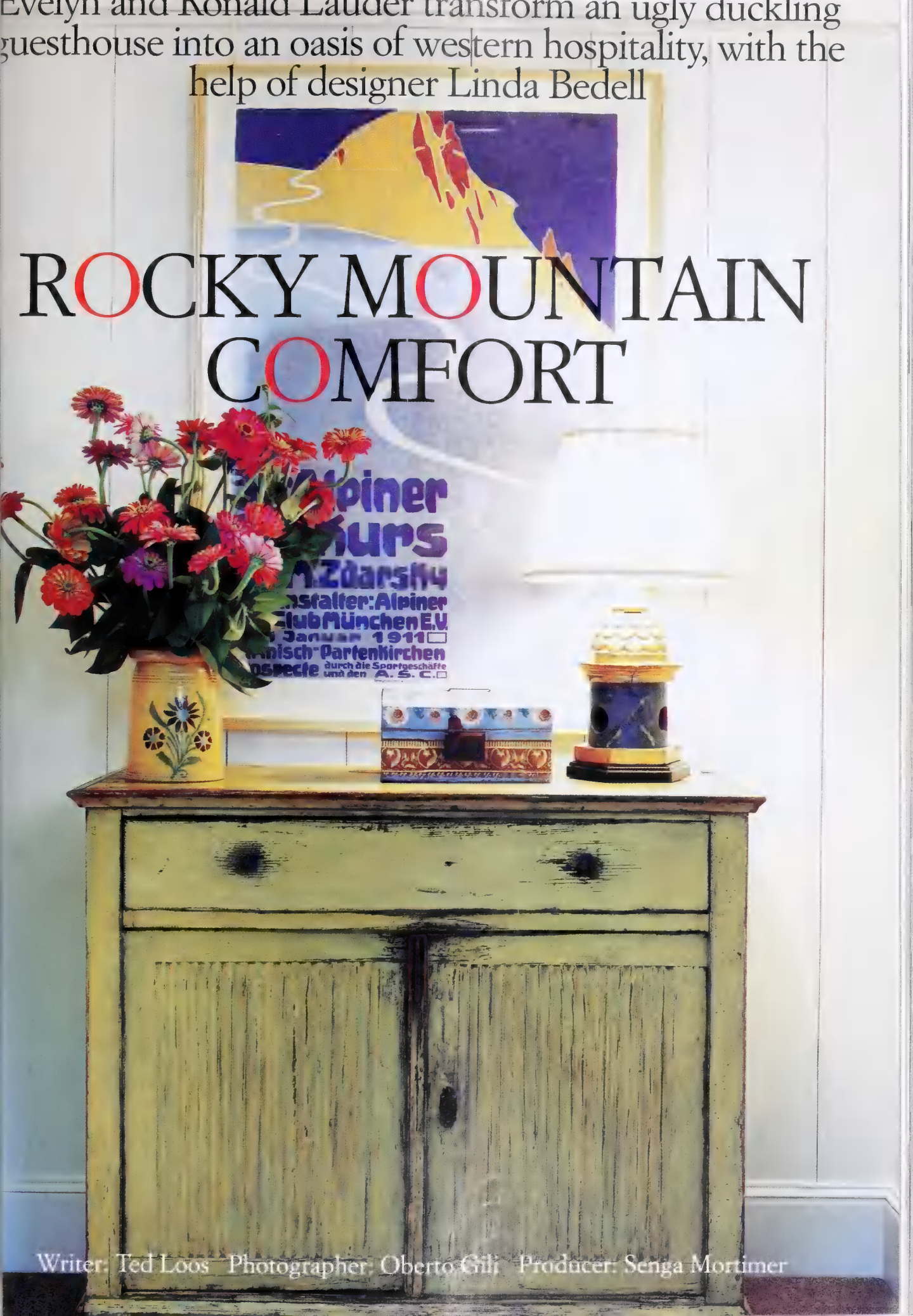
Above: The towering mahogany tester bed is an 1840s American piece. The owner loves the calm slate-blue and ivory tones of this room: "It's masculine, but not overly so." A linen-covered sofa faces the fireplace. The 19th-century French armchair in needlepoint is the only patterned piece in the room. Opposite: The wall scene is an early panel of handblocked French wallpaper; the 1820s cheval mirror is English. The striped coverlet is stitched from silk saris. Curtains are made from Rogers & Goffigon linen. For more details, see Resources.



This page: A wool rug designed by Linda Be and created by Steph Anderson picks up or colors in the Lauders' Pennsylvania Dutch q top, hung by the pine staircase. The pinecor encrusted chandelier a 19th-century Alsati antique. Opposite: Th yellow chest is a late century Swedish piec that designer Bedell c used as inspiration fc couple's kitchen cabi Above it is one of the Lauder's many vintag European ski posters.

Evelyn and Ronald Lauder transform an ugly duckling guesthouse into an oasis of western hospitality, with the help of designer Linda Bedell

ROCKY MOUNTAIN COMFORT



Writer: Ted Loos Photographer: Oberto Gili Producer: Senga Mortimer



mountain getaway home. For years, th had wanted to buy it and convert it int second guesthouse. It was only a matter time before they got their way, but th was when the real work began.

"How does one say this nicely?" s Evelyn Lauder. "It was the ugliest ho you ever saw." With the help of desig Linda Bedell, they transformed it int charming retreat where you can prac cally hear the *schuss-schuss* on the nea ski slopes.

"Because of the original outline of house, we decided we wanted to mak feel like an Alpine ski lodge," adds Lau

You might say it was all downhill fr there. "Evelyn likes to pick a style and with it," says Bedell, who had desig three previous homes for these clie "The chalet idea made sense beca there was no point in running away fr what the house was."

The A-frame's footprint was enlar slightly, but this was no tear down. Par the reason was a local ordinance stat that no new wood-burning fireplaces be built anywhere. And what's a cha without a roaring fire? Thankfully, house's three existing fireplaces w grandfathered in, and Bedell just rem eled around them.

Bedell chose to improve other

"Because of the original outline of the house, we wanted t make it feel like an Alpine ski lodge," says Evelyn Laude

Above: The front entrance to Leonard and Evelyn Lauder's Rocky Mountain guesthouse. Opposite: The living room features a rare pair of 19th-century painted rooster weather vanes on either side of the original fireplace. The upholstered furniture comes from J.J. Custom; the sofas are draped with a circa-1870 American quilt and a French curtain valence from the 18th century. Evelyn Lauder found the painted metal tray table (foreground) at a friend's house. The branch lamp is made fro gnarled burlwood and dates to the 18th entury.

THE VERY LAST PEOPLE YOU'D expect to buy an undistinguished 1970s-era A-frame house are Leonard and Evelyn Lauder. After all, as chairman and senior corporate vice president of the Estée Lauder Companies, respectively, they have set the standard in the business of beauty. As art collectors and philanthropists, they epitomize discernment and taste.

But a circa 1978 A-frame stood on the property tantalizingly adjacent to their

ments of the 5,000-square-foot reside instead of just ripping them out. added a cap and brackets to the exis pine paneling, for instance, and beefe the moldings around the doors, to crea more European look.

The Lauders wanted to see prim colors everywhere. Both decorator clients love the faded finish of painted niture, so Bedell found a late-19th-cen yellow Swedish chest that seemed per



"We filled the house with things we loved and were compatible with each other, but not with a strict eye for an exact match," says designer Linda Bedell



for the entry hall. To give the house a consistency, she hired an artisan to model the new kitchen cabinets after the chest's delicate, almost piecrust-like detailing.

When it came to art, Bedell's job was made considerably easier in that she was working with some of the country's pre-eminent collectors. Over the staircase, the Lauders installed a 19th-century Pennsylvania Dutch quilt top in a pattern known as Circle in the Square. The living room required something colorful over the fireplace, but the original beam going through the center of the stone wall made a picture impossible. So the Lauders went to Sotheby's and picked up a pair of 19th-century American weather vanes painted in red, blue, and yellow. Bedell created stands and stood them on either side of the hearth.

"It's a very eclectic combining of objects," Bedell says of the overall design. "We filled the house with things we loved and were compatible wit each other, but not with a strict eye f an exact match." To wit, she found pinecone-covered Alsatian chandeli dating to the 19th century and hung over the main stairway. Its folk art eth worked well with an antique Americ hooked rug the Lauders had acquire years ago.

The chalet concept was also a gre excuse for the Lauders to pull out the comprehensive collection of Europe



This page: The painted corner bench and table in the kitchen are late-19th-century Bavarian. Opposite: The narrow dining room features a long 19th-century French country table and chairs. The fruitwood chest (from the same period) holds a lamp that once belonged to Leonard Lauder's grandmother.



This page: A German ski poster hangs over the bed in this downstairs bedroom. Bedell used blue-and-white-striped wallpaper from Ralph Lauren and covered the headboard and pillows with antique English linens. Opposite: The small entryway features a red door designed to look like the door to the Ukrainian home of Evelyn Lauder's grandfather. To complement it, Bedell turned a 19th-century Swedish headboard into a shelf.

ski posters, which are scattered all over the place. "We even have one that says, 'Ski Poland,'" says Evelyn Lauder, with a laugh.

But the house's European features are no joke. "The front door is extremely important to me," she says. "It brings some family history to the house." The red door's fanciful carvings are an exact replica of those found on the Ukrainian house of Lauder's grandfather. Bedell gave a photograph



of the door to a Santa Fe artisan, who painstakingly copied it.

Once Bedell and Lauder got going on antiques-buying expeditions, there was an embarrassment of riches to fill the house. Bedell stumbled on a 19th-century painted Swedish headboard that she wanted to use, but all the beds were accounted for. So she simply removed the main panel and mounted it on the wall in the foyer, adding a small shelf at the bottom of the piece. The headboard was a low-profile way to make the small entryway interesting, as was a green 19th-century cabinet from Quebec



This view: In the light green bedroom, which was originally below grade, Bedell installed a decorative 19th-century Bavarian cabinet and an Englis pine desk with carved legs. On top of the cabinet are antique American painted baskets, which the Lauders have long collected. The curtains are a hand-blocked English print on linen. Left: The bedside lamps fringed with wooden cherries were just one successful attempt to "make people smile," says Bedell.



that Bedell lined with fabric and turned into a coat closet.

These clever space-saving ideas were catnip to the Lauders. "Evelyn loves to be creative, which is what she does all day in her job," says Bedell. "And she's delighted by chances to use what she has, or things that we've found, in a new way."

Still, a few problems required bigger solutions: Two of the four downstairs bedrooms were originally below grade, so the Lauders got permission to scoop out the earth and make them ground-level. A roof garden was installed just outside the new floor.

"We especially wanted to use colors that were bright and happy and full of life on the lower level, which used to be dark," says Bedell. One bedroom has a green theme, anchored by an elaborately painted 19th-century Bavarian armoire and an English pine desk with carved legs. To further the cheer factor, Bedell even fringed the bedside lamps with tiny wooden cherries. "We wanted to have a lot of things in the house that would make people smile," she says.

With touches like that, the Lauders' guests shouldn't be surprised if their hosts want to swap houses every now and then. ■





CHILLING OUT IN THE SUNSHINE STATE

A busy New Yorker arranges a breezy retreat for himself in Miami's South Beach

Writer: Linda Marx
Photographer: Oberto Gili
Producer: Senga Mortimer



This page: On the deep-turquoise balcony, Tom Fallon tossed an Indonesian sarong bought from China Seas over a painted wood table from the Door Store. Dotted tumblers from the 1950s sit near a wicker basket filled with seashells. Opposite: colorful beach towels liven up the deck.





AT HIS ONE-BEDROOM CONDOMINIUM IN MIAMI'S SUPER-CHIC South Beach district, Tom Fallon likes to spend long winter weekends riding his bike, sunning on the sand, and listening to the sounds of the surf. A public relations director for 36 years—first with Bill Blass and now at the Carlisle Collection, a women's fashion house in New York—Fallon likes to keep his getaways simple: "I don't entertain here. I come down to relax, see a mix of interesting New York and Miami friends, and enjoy living by the ocean." He doesn't even have a car.

When Fallon bought the apartment ten years ago, he was aiming for a turnkey lifestyle: fly down, grab a cab, open the door, and walk into an easy-care retreat that is always ready to receive him. He designed his own interiors in the handsome 1970 low-rise Bauhaus-style building. Fallon recalls his first walk through the space: "I looked out the window and saw these great streams of light coming in and I thought, Wow—this is defining, but I wanted the cool, softer edges of Miami, not the hard glare of the noonday sun." So he avoided tropical colors and Carmen Miranda patterns, creating a calm ambience that evoked the cool trade winds.

But that didn't mean there was to be no character, and Fallon would have to bring that in. "The apartment may have Bauhaus windows, but," says Fallon, "there was no architecture, no theme." By patronizing mostly small South Beach shops and flea markets, he gave the apartment style with an amalgam of mid-20th-century designs. As in ready-to-wear fashion, he wanted to mix and match, not live in period rooms. He bought ceramics, tables, and dining chairs from the 1950s and several lamps and other accessories from the 1960s. "Miami has a modern sensibil-

"I wanted the cool, softer edges of Miami, not the hard glare of the noonday sun"



This view: The textile on a 1950s S-shaped chaise in the living room is an African cotton blanket from Be Seated; the stripe on the sofa is cotton canvas. A modern floor lamp and 1960s metal-and-Lucite table lamp illuminate a gray-and-white Gambone ceramic vase. The lithograph, entitled *Reclining Indian Woman*, is by Fritz Scholder. Far left: The black dining table with glass top from Shape of Things to Come harmonizes with a pair of molded fiberglass Eames chairs. A large Noguchi rice paper fixture highlights a giant conch shell and red-lined metal bowl, all acquired in South Beach.

ity, and I learned how to make it all work together," he says. Fallon initially painted the inside walls a pale gray, almost like a bunker, but to add interest he later painted a few swaths and panels in the same shades as his Russel Wright china. On the floors he chose industrial carpeting.

The roomy turquoise balcony with glorious ocean views offers him a palm-fringed respite from the bright sun and ultra-white beach. He loves to enjoy a morning swim, then come back and have a light lunch on the balcony.

"Miami has a modern sensibility, and I

The living-dining room is one large space separated by a weathered-pine room divider. Fallon uses one side more than the other. "I prefer to have dinner out," he says, "and many of my friends have cars, so there is always someplace new to try. I'm not really into South Beach's late-night life, but I like many of the social aspects of being on the beach." And when the beach gets too rowdy, as it can on weekends after midnight, Fallon likes to stretch out on his cushioned corner sofa. "I have the sense of being in a banana republic when I'm here," Fallon laughs. "I rarely use the air-conditioner. I prefer the cool breeze while listening to the rustle of the palm trees." ●





This view: Sophisticated African accents in brown and black tones—the heap of pillows in the corner of the L-shaped sofa and the coverlet on the recliner—do not disturb the overall serenity. The round coffee table is a Knoll classic; the chair with a white metal frame and rust-red upholstery, one of a pair, is also vintage Knoll. The leopard-pattern cushion is stenciled calfskin. Tom Fallon made the boxwood-grain plastic laminate table and put it on cinder blocks that he found at a construction site. Facing page: Fallon in front of his ocean view.

earned how to make it all work together"

TOWER POWER

Architect Hugh Hardy's summer refuge grew



from a tiny hideaway into a roomy retreat

TOWER POWER

Writer: Christine Pittel

Photographer: Jeff McNamara

Producer: Susan Zevon



is page: Tiziana Hardy savors a moment solitude on the deck. Across the meadow, e laundry pavilion and guesthouse (usually ly booked) are a miniature version of e main house. Opposite: Light streams in ough the glazed link between the main use's two towers, set at a 45-degree angle their adjoining wings.



WITH SHOW-STOPPING CREDITS RANGING FROM restorations of the dazzling New Amsterdam Theater to the effervescent Rainbow Room at the top of Rockefeller Center, Hugh Hardy is one of the brightest stars in New York's architectural firmament. But back in the summer of 1975, when he and his wife, Tiziana (also an architect), were sweltering in the city with two small children, all they could afford to build on their patch of land in the Berkshires in western Massachusetts was one rudimentary room. "I designed it in my head driving up Route 22 on Friday nights," Hardy recalls. "A very simple rectangular box, with exposed wood studs, a shed roof, and a sleeping tower." Before he got around to the Sheetrock, there were sheets thumbtacked up to divide the space.

This box was the start of an ongoing relationship with the local lumberyard. Rare is the architect who can resist the urge to fiddle with his own h[illegible] As the children grew, so did the square footage. When Penelope and Sebastian turned teenagers, Hardy simply took the existing plan and flippe doubling the size of the house. The new living room mirr the old one, but this time around he could afford insulat Just as he does with his landmark restorations, Hardy thre few twists into this addition. He left a glazed gap in the ce between the two towers, each with different roof shapes started looking like an abstract version of old-fashioned tur "It's a Victorian house in disguise," he says, "with funny l bumps and eccentricities—even a secret stairway."

Two architects under one roof is a potential minefield. the eclectic in the family," he says. "Tiziana is the purist."

"I hate moldings," she says.

"I love them," he counters blithely.

While Tiziana was busy with the babies, Hugh sta sneaking in the wallpaper. Most architects would never s

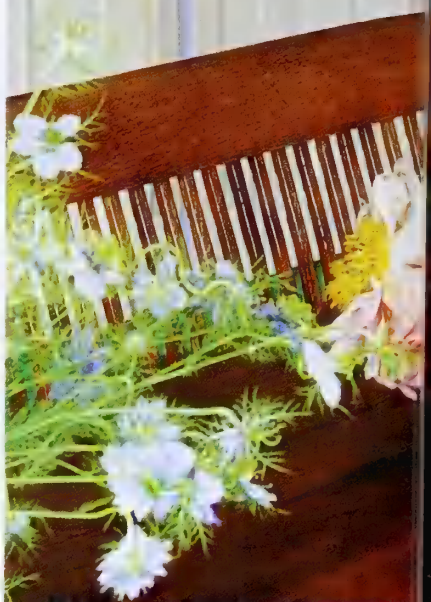


osite: The more pattern, the merrie
ina covered the easy chairs with
Deco zigzags and a black-and-white
ul Dufy print from Clarence House,
strong enough to stand up to
t Hugh calls his "1930s Westchester
val" wallpaper. This page: The
inal "summer living room" was
anced with a cast-iron stove when they
zed how cold it could get in August.









This view: A collection of synagogue lamps in jewellike colors, found in Indi has maximum impact hung together over the cherrywood farm table in the "winter living room." The 1950s sofas are covered in a Clarence House check Left: Hugh and Tiziana Hardy in their New York loft. Top left: Tiziana had a carpenter make the drop-leaf table, flanked by two Mexican chairs, in the guesthouse. Outside, the pool beckons

form with pattern, but Hardy, who once apprenticed with the great Broadway scenic designer Jo Mielziner, has a theatrical streak. Every surface is fair game. He exults in riotous mixes of color and decoration that he certainly didn't learn in school: "Harvard taught architecture in black and white; there was no color in those lecture slides."

Rather than dry doctrine, wit on a shoestring drove this design. Five-year-old Sebastian was thrilled to sleep in a triangular loft while his sister occupied the princess suite in the taller tower. Things that are important to other people didn't matter so much to Hugh and Tiziana, who climbed a ladder to their makeshift bedroom. In a thunderstorm, the whole place reverberated like a drum. "If we had had the money to build it properly in the first place, it wouldn't cost so much now to maintain," he groans. "We have to repaint the plywood every year, like scenery."

Even as the place grew, it never became larger than one room wide, which means that no matter where you turn, you're bathed in sunlight. There's a deck for every

PORTRAIT: PETER CARGOUPE



view, and in summer, the family usually eats outside. Tiziana is an inspired cook whose favorite way to entertain is to pull some tables together and seat 20 people under the trees for lunch—on mismatched flea-market chairs. The rest of their furniture is equally unassuming. The 1950s sofas were hand-me-downs, and most of the other pieces were found locally. "We're devotees of the auction house nearby," says Tiziana. "Every time they lift a gavel, I go."

Both have their obsessions. Hugh proudly displays his mother's collection of china cows, and a shelf holds Tiziana's plates stamped with pictures of churches. Yet that's only the tip of the iceberg, her husband says gleefully. "Like all true collectors, she's just as happy to have her stash tucked away in boxes." Tiziana smiles beatifically and responds, "I prefer clean surfaces."

This quirky house is a portrait of two playful personalities. "Architects generally take themselves a little too seriously," says Tiziana, "but we cultivate fun." ●







This page: Lunch is usually served outside on the porch. The metal rooster chairs from ABC Carpet & Home were a lucky find. Opposite top: Tiziana designed the Lutyens-inspired bench, Hugh the grape-and-wisteria arbor. Opposite below: Wallpaper turns the guest bath into a leafy bower. Lower windows are at tub level.



It's the BERRIES

Fruits of the season are paired with a red currant coulis, a rose-geranium-wine syrup, lemon verbena cream, and crème fraîche sorbet to create easy, delicious desserts

A mélange of locally grown sweet berries all benefit from Michel Roux's red currant coulis.

Producer: Mary-Ellen Weinrib
Photographer: Gentl & Hyers

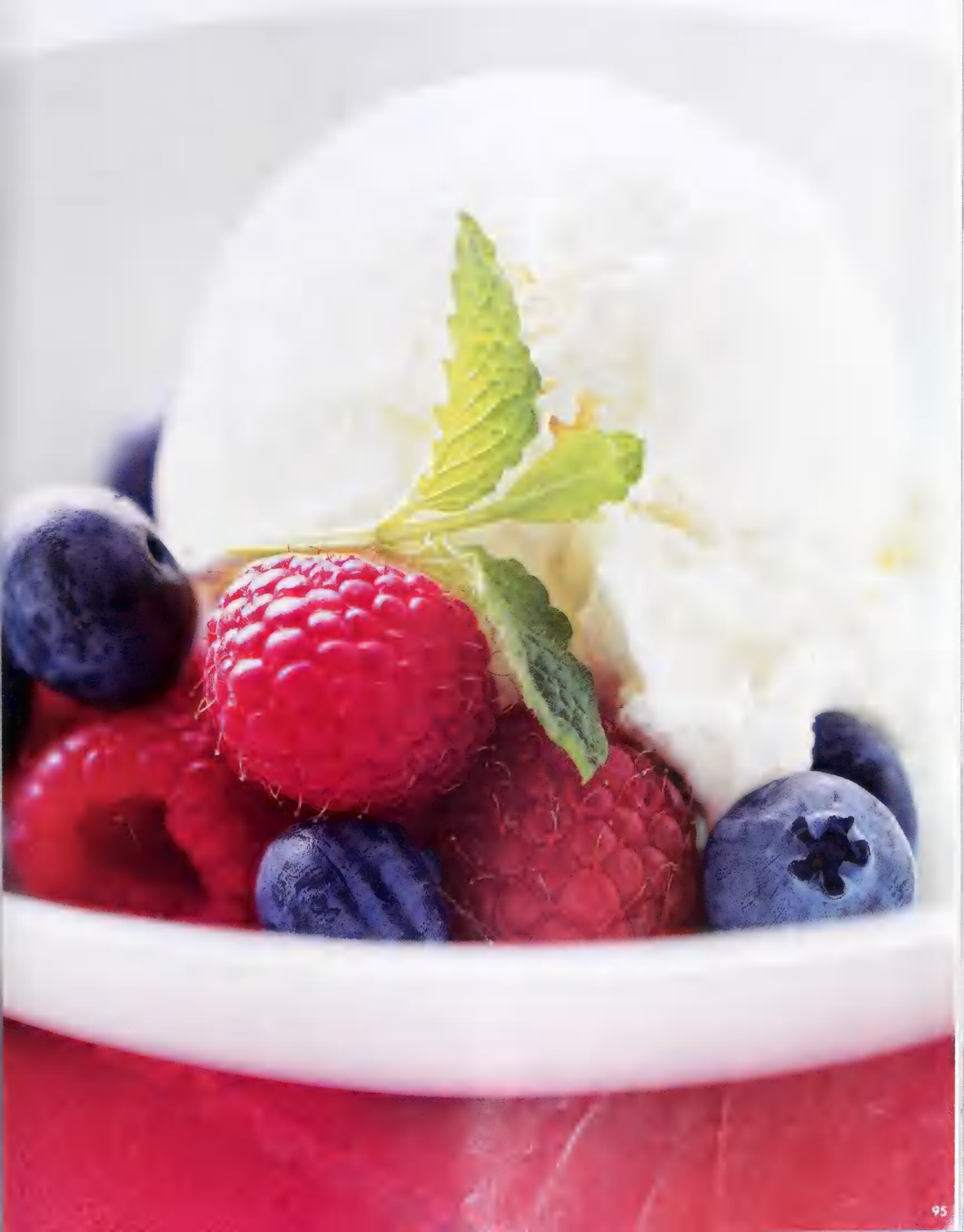


The Chez Panisse pastry kitchen uses Green & Red Vineyard Zinfandel from the Napa Valley to make the rose-geranium red wine syrup.



The classic strawberry shortcake is given a twist with lemon verbena-infused cream, which takes a day but is worth the wait.

Making your own crème fraîche is simple and inexpensive; plan ahead, as it takes between 24 and 36 hours. Here, a sorbet made with homemade crème fraîche perfectly complements ripe berries.



Recipes

RED CURRANT COULIS WITH SUMMER BERRIES

Adapted from Michel Roux: New Creative Techniques from A French Master Chef *(Rizzoli, $40) by Michel Roux.*

- ⅔ pound red currants, stripped from stalks
- About 1 cup confectioner's sugar
- Selection of fresh raspberries, strawberries, blueberries, and blackberries

Place currants in a food processor and process for 2 minutes. Pour the purée into a muslin-lined sieve over a bowl. When most of the currant juice has passed through the sieve, gather two corners of the muslin in each hand and twist in opposite directions to extract remaining juice. Discard solids.

Gradually whisk in confectioner's sugar to taste. Pour coulis into 4 serving bowls and top with strawberries, raspberries, blueberries, and blackberries. Serves 4.

BLACKBERRIES IN ROSE-GERANIUM RED WINE SYRUP

Adapted from Chez Panisse Fruit *(HarperCollins, $35) by Alice Waters*

- 1 cup red wine
- ½ cup sugar, plus more for sprinkling
- 4 rose geranium leaves
- 3 cups fresh blackberries

Place the wine and sugar together in a small saucepan. Cook over medium heat, stirring occasionally, until mixture is reduced by half, about 10 minutes. Place geranium leaves in a bowl and add hot syrup. Cover with plastic wrap. Set aside until cool.

Evenly divide blackberries among 6 three-quarter cup compote bowls. Sprinkle with a little sugar and let sit until berries release their juice, about 1 or 2 minutes. Pour syrup over berries and serve immediately. Serves 6.

STRAWBERRY SHORTCAKE WITH LEMON VERBENA CREAM

Adapted from Chez Panisse Fruit *(HarperCollins, $35) by Alice Waters*

- 1 cup heavy cream
- ⅓ cup fresh lemon verbena leaves, roughly torn
- 4 cups fresh strawberries, hulled and thickly sliced
- ¼ cup plus 1½ tablespoons sugar
- 6 baked 2-inch biscuits (recipe follows)

Steep cream: Pour cream into a bowl and stir in verbena leaves. Cover with plastic wrap and refrigerate overnight.

Make filling: Toss strawberries and ¼ cup sugar together in a bowl. Place half the mixture in a food processor and pulse until smooth. Combine purée with remaining sliced strawberries and set aside.

Strain cream into a cold bowl. Discard leaves. Add remaining sugar and whip until cream forms soft peaks.

Assemble shortcakes: Slice biscuits in half. Place a bottom half on a plate, cover with a scoop of strawberry mixture and a dollop of cream. Top with remaining half of the biscuit. Repeat process with remaining bicuits. Serve immediately. Serves 6.

BISCUITS

- 1½ cups all-purpose flour, plus 2 tablespoons for rolling dough
- 1 big pinch salt
- 4 teaspoons sugar
- 2 teaspoons baking powder
- 6 tablespoons unsalted butter, chilled
- 11 tablespoons heavy cream

In a medium-size mixing bowl, combine flour, salt, sugar, and baking powder. Cut the cold butter into the flour mixture with a pastry blender, or rub the mixture between fingertips, until it forms pea-size crumbs. Add 10 tablespoons cream, stirring until mixture just comes together. Turn the dough out onto a lightly floured surface and ro ½-inch thick. Cut into six 2-inch roun biscuits, re-rolling and cutting doug scraps if necessary. Place biscuits on baking sheet and brush tops wit remaining cream. Bake in a preheate 400°F oven until tops are golden, abo 17 minutes. Makes 6.

CRÈME FRAÎCHE SORBET WITH RASPBERRIES AND BLUEBERRIES

Adapted from The All American Cheese and Wine Book *(Stewart, Tabori & Chang, $38) by Laura Werlin*

- ⅔ cup sugar
- 1½ cups water
- 2 cups homemade crème fraîche (recipe follows) or two 8-ounce store-bought containers
- 1 teaspoon vanilla extract
- 2 teaspoons fresh lemon juice
- Selection of raspberries and blueberries

In a medium-size heavy saucepan, bri the sugar and water to a boil, stirri constantly, until the sugar dissolve about 2 minutes. Cook 1 more minu Pour syrup into a heat-proof bowl a chill until completely cold, about hour. Remove bowl from refrigerat and whisk in crème fraîche, vanil extract, and lemon juice. Transfer to ice cream maker and process accordi to manufacturer's instructions. Mak about 1½ pints.

Scoop into bowls and serve wi berries. Serves 6 to 8.

CRÈME FRAÎCHE

- 2 cups heavy cream
- ⅓ cup sour cream (do not use nonfat)

Combine ingredients in a small bo Cover with plastic wrap and place o counter for at least 24 hours, stirri mixture occasionally. When mixture thick, place in an airtight container a refrigerate. It will keep at least 2 wee Makes about 2 cups. ●



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Recipe Round-up

Win a trip to the legendary Better Homes and Gardens Test Kitchen

The makers of Hidden Valley dressings want to discover your hidden talent for combining just the right flavors, colors and textures to make a dish your family asks for over and over again. We're looking for recipes that use Hidden Valley® The Original Ranch® salad dressing and seasoning mix. The recipes will be judged by the staff at the Better Homes and Gardens® Test Kitchen.

Ranch dressing has played a big part in American cuisine. It was invented in the late 1950s by a former plumber named Steven Henson to satisfy diners at his Hidden Valley guest ranch near Santa Barbara, California. Today, Ranch dressing has become a staple in many classic American dishes and has surpassed French, Russian and Italian both as a salad dressing and as a seasoning in American kitchens.

When creating your Original Ranch recipe, the sky's the limit. Try incorporating The Original Ranch® dressing into all your favorite foods and dishes (meat and veggie dishes!) for an exciting twist the whole family can enjoy.

Enter the Hidden Valley Ranch Recipe Contest

Grand Prize is a 3-day / 2-night trip for a family of four to Des Moines, Iowa to visit the *Better Homes and Gardens* headquarters. Highlights of the trip will include a tour of the Test Kitchen and Test Garden. In addition, free copies of the *Better Homes and Gardens* New Cook Book will be awarded to 25 runners-up. Subject to Official Rules. For complete details, see Official Rules.

NO PURCHASE NECESSARY TO ENTER OR WIN. A PURCHASE WILL NOT INCREASE YOUR CHANCES OF WINNING.

To enter, legibly write or type your name, address and daytime phone number and one recipe (listing all ingredients) which uses Hidden Valley® Original Ranch® dressing, Hidden Valley® Barbecue Ranch™ dressing and seasoning mix on a BH&G / Hidden Valley Ranch Recipe Contest, P.O. Box 7080, Des Moines, IA 50309-7080. Entries must be original, previously published or have won any other award.

Contest begins June 16, 2003. All entries must be postmarked by September 8, 2003, and received by September 15, 2003. The HV Food Products Company ("Sponsor"), Meredith Corporation ("Promoter") assume no responsibility for illegible, lost, late, misdirected, incomplete or damaged entries or mail. Entries become the property of Sponsor and will not be returned. Open to legal U. S. residents 18 years of age or older, except employees of Sponsor, Promoter, their agents, affiliates, subsidiaries, and members of their immediate families or persons residing in the same household. Winners will be selected on or about November 3, 2003 and notified by mail on or about November 17, 2003. Limit one prize per person/household. Recipe entries will initially be judged by Better Homes and Gardens® Test Kitchen staff on the basis of originality/creativity (50%) and use of product (50%). The 50 entries will be selected. The Better Homes and Gardens Test Kitchen staff will then re-judge the 50 recipes on taste (25%), visual appeal (25%), originality/creativity (25%), and use of product (25%). Decisions of judges final and binding in all respects. Prize: Grand Prize (1): three-day, two-night trip for four to the Better Homes and Gardens headquarters in Des Moines, Iowa. Trip includes hotel accommodations for two nights (1 room, double occupancy), round-trip coach airfare for four from major airport nearest winner's residence, ground transportation to/from airport/hotel, tour of the BH&G Test Kitchen, tour of the BH&G Test Garden, tour of the BH&G Creative Studio, lunch at the Des Moines Art Center, and four tickets to one local Des Moines attraction. All other expenses not listed are the responsibility of winner. Blackout periods and restrictions may apply. Trip must be taken between November 1, 2004 (ARV: up to $6,000). Runner-Up Prizes (25): Better Homes and Gardens® New Cook Book ($16.95 each). No transfer, substitution or cash in lieu of prizes, except due to unavailability, in which case, a prize of equal or greater value will be awarded at the exclusive discretion of Promoter. Entry constitutes permission to use the winner's recipe, name, hometown, voice, likeness, photograph, and any statements regarding this contest and recipe for editorial, public relations, promotional and advertising purposes on behalf of Promoter and Sponsor, without compensation, unless prohibited by law. Winner agrees to assign all right, title and interest, including copyright rights, to winning recipes to Sponsor and Promoter, and agree to complete an Affidavit of Eligibility/Ownership, Release of Liability / Publicity (unless prohibited) and Copyright Assignment within 10 days of notification or an alternate winner will be selected. Travel companion must complete Liability Release prior to trip, and must travel on same itinerary. By participating and winning prize, winners release Sponsor, Promoter, their affiliates, subsidiaries, and agencies and their respective directors, officers, employees and agents from any and all liability with respect to the prize won and participation in the contest. Subject to all U. S. federal, state and local laws and regulations. Void where prohibited. Taxes on prizes are the responsibility of the winners. Grand Prize winner will receive a 1099 form as required by law. This contest produced by Meredith Corporation, 1716 Locust St., Des Moines, Iowa, and sponsored by The HV Food Products Company, 1221 Broadway, Oakland, CA 94612. For winners' list available after December 31, 2003, send a separate, self-addressed stamped envelope to Hidden Valley Ranch Winners, 1716 Locust Street, Des Moines, IA 50309, Attn: Pam C.

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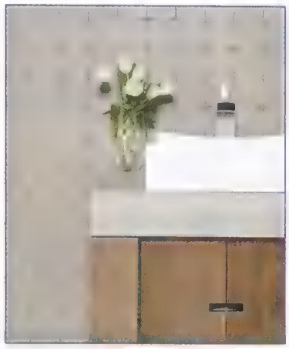
Highlights

The National Kitchen and Bath Association held its annual Kitchen/Bath Industry Show & Conference (KBIS) in Orlando in April. During the show, House Beautiful editors previewed over 700 exhibiting companies and put their stamp of approval (House Beautiful Loves This Item Award) on their 10 favorites from the show.

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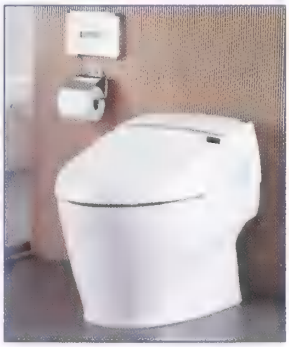
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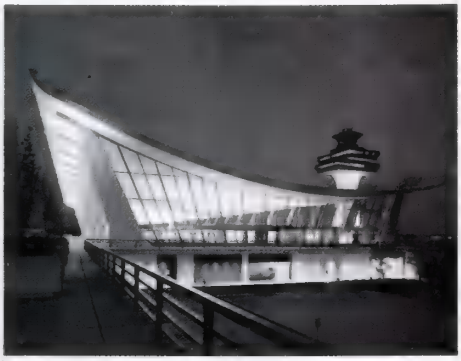
a closer look

Can't get enough of the great design in this issue? Look no further



pages 78–83

Writer and Producer: Tori Mike



▲ The cool and curvy lines of Eero Saarinen's furniture are echoed in his architecture. Millions of people pass through such Saarinen landmarks as St. Louis's Gateway Arch and Dulles International Airport in Washington, D.C. (above) each year.

▶ Noted for his furniture and lighting designs, Isamu Noguchi was also a prolific artist whose works of sculpture, drawing, and photography can be seen at the Noguchi Museum in New York. The master's famous lanterns are available through the museum's store. Model #UF2-31N, designed in 1951, is pictured right. Price: $250. Noguchi Museum Store: 718-721-2308 or www.noguchi.org

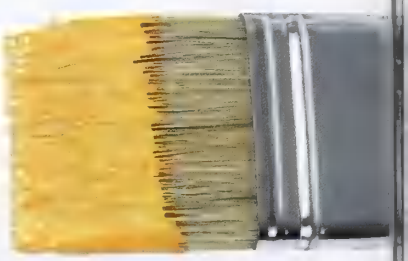




pages 52–59

▶ The Rawalpindi retiring chair (#360) is crafted in the British Colonial style, spawned when British colonists found traditional tufted upholstery uncomfortable in the steamy climate of India. Cane replaced much of the fabric. Price: $1,915. From British Khaki: 212-343-2299.









▼ The painted tole palm leaf sconce (#4158) by Chelsea House brings the tropics indoors. Price: $185. Call 704-867-5926 for store locations.



▲ Painting can easily and inexpensively transform a room. Stave off summer heat with these frosty tones. Top to bottom: Summer Lily, Fresh Lime, and Star Fruit. Price: $21 per gallon. From Glidden: 800-454-3336 or www.glidden.com.

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pages 60–67

▶ Fans of Dutch paintings will want to book a connection through Amsterdam, where a branch of the Rijksmuseum has just opened at Schiphol Airport. Works by Rembrandt, Jan Steen, Jacob van Ruisdael, and Ferdinand Bol can currently be seen in "The Dutch Encounter With Asia." The museum is open from 7 A.M. to 8 P.M. daily and is free for air travelers. For more information, call the Netherlands Board of Tourism: 888-464-6552.



pages 68–77

▶ After perusing the pages of *Very Charleston* (Algonquin, $16), it's easy to understand the city's reputation as one of the most charming in the South. The whimsical watercolor illustrations peppering the pages bring quaint Charleston to life. Available through BooksNow: 800-467-9195.





▶ These sweet, richly hued fabrics are right out of a Provençal farmhouse. Top to bottom: La Maussonais (#3250), Trellised Fleur de Lys, Paisley Fleur de Lys, Petite Fleur de Champ Red, Petite Fleur de Champ Yellow, and Petite Fleur de Champ Blue. Price: $38 per yard. From French Country Living: 800-485-1302 or www.frenchcountryliving.com.





▶ Modeled after an antique flea market find, this zinc hen by David Thompson for Vagabond will add a peck of country charm to any interior. Price: $96. Available at Providence Antiques: 404-872-7551.

▶ The St. Remy side chair is a classic ladderback form with a hand-rubbed cherry finish, a woven rush seat, and traditional floral carvings. Price: $395. From Pierre Deux: 888-743-7732 or www.pierredeux.com.





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First Lady Laura Bush gets caught reading.

Born Again

Randy Ridless injects classic forms with modern glamour in a new line of furniture













Rich materials—including nickel, suede, Lucite, shagreen and macassar ebony—elevate classic forms in a new furniture line designed by Randy Ridless (above). For more details, see Resources.

Writer: Mario López-Cordero
Photographer: Roger Davies
Producer: Elaine Wrightman

"There is something familiar in everything I do," says interior designer Randy Ridless, whose new furniture line—a byproduct of his having amassed a repertoire of custom pieces for clients—will be available through his New York showroom this fall.

Ridless takes an item with a familiar classic shape, like a Louis XV bergère or a Regency screen, distills it to its essence, and updates it with luxuriously sleek materials so it can fit into a white-on-white [illegible] apartment as comfortably as it would a wood-paneled, art-filled library. "I try to adapt historical forms with clean lines to mo[illegible] times," he explains.

The alchemical res[illegible]ve a contemporary sheen to old standbys. A Gustavian chest of drawers is reborn in maca ebony with nickel-plated hardware and shagreen marqu inlay. An ornate Italian X-bench is relieved of heavy carv freshened with a chalky white finish, and upholstered in tachio green suede with whipstitched seams. In another stance, Ridless took a screen based on a Syrie Maugham des slimmed down the panels, and applied a cream finish.

All the objects in the line retain a simplicity that attracted less in the first place, and he wants his designs to stand the te time despite the modish styling. "I'm not interested in b trendy—these are things that are not supposed to be hip

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Transplanting Romance

Writer and Producer: Elizabeth
Photographer: Pete

Cecelia Heffernan brings fanciful flowers to a rugged Wyoming valley





When Cecelia Heffernan packed her bags and left sunn homey Augusta, Georgia, for austere Jackson Hole, Wyomin where minus-40-degree weather frosts people's eyelashes, he family and friends were shocked. She only planned to stay i the Tetons for a year, but after she saw that she could turn childhood passion for flowers into a business, she dug in pe manently. "I realized I could fill a need here," she say by bringing to this craggy territory the kind of romantic flow ers, arrangements, and backyards she had been brought up with in the South.

Her instinctive reading was correct, because fourteen years later Heffernan is the owner of three successful floral businesses and the author of the >

Left: Cecelia Heffernan transplanted herself from Georgia to Wyoming and brought along her floral aesthetic. Above: Her shop, Flower Hardware, is a fragrant place in which to buy cut flowers, arrangements, containers, and garden furnishings.

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book *Flowers A to Z* (Abrams, $50). At Flower Hardware, a garden and home-decorating shop, she sells flower arrangements, antique containers, and garden furniture. Flower Hardware Outside is her landscaping service, which specializes in creating cottage and container gardens for clients. And through Flowers By Cecelia she designs events—from small parties to big weddings. With her services in demand both in Wyoming and out of state, especially California, she has become known for a style she describes as "a little bit European, a little bit big city, and a lot of the outdoors."

Heffernan says, "My concept at Flower Hardware is that flowers must be kept simple and natural to accent a room without taking it over." Typical combinations are a tall arrangement of wildflowers in a maple sugar can for a dining room table, a simple mixture of crab-apple branches and hollyhocks in a living room, or a pitcher full of Queen Anne's lace and orchids in a bathroom. "I want people to really see the flowers and enjoy their beauty and textures," she say "especially in winter, when Jackson Hole is covered in snow One client says, "Cecelia has made flowers not only a luxur but a necessity. She has changed the way we look at and thir of flowers."

Curiously, Heffernan is also intrigued with industrial el ments. "As a kid I was infatuated with junk yards, hardwa stores, garages, barns, basements, and potting sheds," sh says. "These were places where you could make a mess, find treasure, or just escape." Some of her junkyard finds sh lives with, others she sells.

One, a deep old bathtub, is a useful water trough in her store, where the still life changes daily as the flowers find their way into new arrangements. ●

Awaiting their turn, flowers brought in from California and overseas as well as those grown locally soak in a vintage bathtub English pots lend their aura of age to new plants and new owners. For more details, see Resources.

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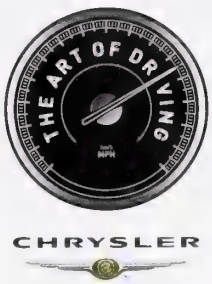
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ms not mentioned are from owner's collection.

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stom sewing: **Carl Dellatore,** D&F Workroom (T),) W. 25 St., New York 10001; 212-352-0160. *Page* **Fabrics—(1)** Dek Tillet through Travers (T); 212-8-7900. **(2)** Kravet (T); 212-421-6363. **(3)** Giati ; 310-659-9924. **(4)** Scalamandré (T); 212-980-88. **(5)** Dek Tillet through Travers, see above. **& (7)** Scalamandré, see above. **Beach bag**—Crate Barrel (R); 800-967-6696 **Wallpaper Blue Skies** 3141-31—First Editions Wallcoverings & Fabrics ; 212-355-1150. *Page 30:* **Fabrics—(1)** Dek Tillet ough Travers, see above. **(2)** Marimekko through lgreco Textiles (T); 212-688-5310. **(3)** Kravet, see ove. **(4)** Donghia (T); 800-366-4442. **(5)** Dek Tillet ough Travers, see above. **(6) & (7)** Scalamandré, above. **Laundry basket**—Bed Bath & Beyond (R);)-462-3966. *Page 32:* **Fabrics—(1)** Giati, see ove. **(2) & (3)** Scalamandré, see above. **(4)** Delco Textiles, see above. **1920s tennis umpire air**—Delgreco & Co., see above. **Racquet; balls;** —Paragon Sports (R); 212-255-8036.

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nite Flower Farm (R,MO); 800-503-9624. Old use Gardens (R,MO); 734-995-1486. Swan Island hlias (R,MO); 800-410-6540.

ISLAND RESCUE

ges 44 to 51: Designer: **Tom Scheerer;** 212-529-44. *Hallway:* **Runner**—Woodard & Greenstein T); 212-794-9404. *Living room:* **Sofa**—Crate & rrel (R); 800-967-6696. **Sofa fabric,** Katya in rose—Fonthill Ltd. (T); 212-755-6700. **Lounge air**—George Smith (R,T); 212-226-4747. **Area g**—Sacco Carpet (R,T); 212-226-4344. **Gourd aps**—30 Bond (R,T); 212-633-9889. *Dining room:* **ing table,** custom by designer. **Sconces**—Weeds T); 508-228-5200. **Paint,** high gloss exterior in lft blue—Schreuder (M); 800-332-1556. **Shades,** ndow Wares—Smith & Noble (M); 800-693-55. *Sun room:* **Window seat fabric**—Sunbrella); 800-788-4413. *Guest room:* **Paint,** Hickory—tt & Lambert (M); 800-289-7728. **Curtains,** Kat—Schumacher (T); 212-415-3900.

CARIBBEAN SANCTUARY

ges 52 to 59: Designer: **Michael Connors;** 212-473-77. *Living room:* **Mirror** by Richard Harris—him Museum (R); 340-772-0598. **Cupping table d side chairs**—Connors Rosato Gallery (R,T); 212-3-0377. **Photographs** by Brigitta Uihelyi—Conrs Rosato Gallery, see above. *Bedroom:* **mpshades** by Richard Harris—Whim Museum, above. **West Indian bed**—Connors Rosato llery, see above.

THE CHARLESTON PEDIGREE

ges 60 to 67: Designer: **Amelia Handegan;** 843-2-9373. *Flowers:* Becky Davis Floral Designs—-834-6995. *Living room:* **Curtains,** Kravet Silk 0652-4; **fringe,** Zubin Double Ball Fringe—Ben- House (T); 212-935-1986. **Sofa,** Bollington—nnison (T); 212-223-0373. **Sofa fabric** Pasha 91—Gretchen Bellinger (T); 518-235-2828. **iare sofa pillows,** Catma Silk Velvet #8483-6—avet (T); 800-648-5728. **Middle pillow,** Juliet mask—Nancy Corzine (T); 212-223-8340. **ols**—Park Monceau Antiques (R,T); 404-355-6. **Stool fabric,** Caspian in black #CA/612/1—rgamo through Travis & Company (T); -237-5079. **Regency chairs**—Golden & Assoc. T); 843-723-8886. **Chair fabric,** Abracadabra az Silk—Donghia (T); 800-366-4442. *Dining m:* **Cherry table**—Golden & Associates, see ove. **Curtain fabric,** Gainsborough Damask in ce #2001131-12—Lee Jofa (T); 800-453-3563. **andelier**—Tom Hayes/Toby West (T); 404-233-25. **Mirror**—Robuck & Company Antiques (R,T);404-351-7173. *Living room:* **Armchair fabric,** Limoge in Antiqua—Raoul Textiles through A.M. Collections (T); 212-625-2616. **Picture,** by Otto Neumann—Ann Long Fine Art (R,T); 843-577-0447. *Kitchen:* **Barstools**—Rusticks (R,T); 828-743-3172. **Hanging lamps**—Circa Lighting (R,T); 843-577-2323. *Bedroom:* **Sofa fabric,** Schooner in Aft #930013-02—Rogers & Goffigon, see above. **Sofa pillow fabric,** Raphaello, Delft damask #10817-03—Cowtan & Tout (T); 212-647-6900. **Sari** on bed—Alexandra AD (R,T); 843-722-4897. **Curtains,** in Vaux #91024-06—Rogers & Goffigon (T); 203-532-8068. **Cheval mirror**—Golden & Assoc., see above. **Lamps**—Tom Hayes/Toby West, see above.

ROCKY MOUNTAIN COMFORT

Pages 68 to 77: Designer: **Linda Bedell,** Inner Design; 970-925-4310. *Hallway:* **Hooked runner,** custom by designer, fabricated by Stephen Anderson; 212-319-0815. **Chandelier**—Amy Perlin Antiques (R,T); 212-593-5756. *Living room:* **Furniture**—J.J. Custom (T); 310-276-4126. **Upholstery fabric,** Lodge Linen Velvet in rusty rose—Christopher Hyland (T); 212-688-6121. *Dining room:* **Chandelier,** custom by designer, made by Rosebud Forge (M); 719-852-0608. **Curtains,** Chinoiserie—Chelsea Editions (T); 212-758-0005. *Kitchen:* **Chandelier**—Country Loft Antiques; 203-266-4500. **Sconces**—Paul Ferrante (T); 323-653-4142. *Bedroom:* **Wallpaper,** Oxford Club Stripe—Ralph Lauren (T); 303-355-7656. **Curtains,** Montpelier Boiles—Osborne & Little (T); 212-751-3333. *Green bedroom:* **Cherry lampshade**—Leap Lampshade (R,T); 310-210-6934. **Curtains,** Jacobean—Lee Jofa (T); 303-733-3470. **Roman shade fabric,** Green Check—Chelsea Editions, see above. **Curtain hardware**—Ona Drapery (R,T); 800-231-4025.

78 CHILLING OUT IN THE SUNSHINE STATE

Pages 78 to 83: Balcony: **Noguchi lantern**—Isamu Noguchi Museum Store (R): 718-721-2308. *Web site:* www.noguchi.org. *Dining room:* **Dining table**—The Shape of Things to Come (R,T); 305-271-9852. *Living room:* **Lucite and metal table lamp; Gambone vase; chaise**—The Shape of Things to Come, see above. **Saarinen low table**—Knoll (R); 800-445-5045.

TOWER POWER

Pages 84 to 91: Designers: **Hugh** and **Tiziana Hardy. Raoul Dufy fabric,** Leçon de Tennis #33147—Clarence House (T); 212-752-2890. **Sofa fabric**—Clarence House, see above. **Rooster chairs**—ABC Carpet & Home (R,T); 212-473-3000. **Bathroom wallpaper**—Schumacher (T); 212-415-3900.

92 IT'S THE

Pages 92 to 95: Berries: **White platter**—ABC Carpet & Home (R,T); 212-473-3000. **White tray**—Aero (R); 212-966-4700. *Red currant coulis:* **Dessert dish**—Crate & Barrel (R); 800-996-9960. **Pewter platter**—Amy Perlin Antiques (R,T); 212-593-5756. *Shortcake:* **Versailles dessert plate**—Pierre Deux (R); 888-743-7732. **Fork,** Cambridge, $69/5-pc. setting—Mariposa (M); 800-788-1304. *Ice cream:* **Green bowl**—ABC Carpet & Home, see above. **Geranium napkin**—Sferra Bros. (M); 732-290-2232. *Berry bowls:* **Pastel bowls**—ABC Carpet & Home, see above.

110 BORN AGAIN

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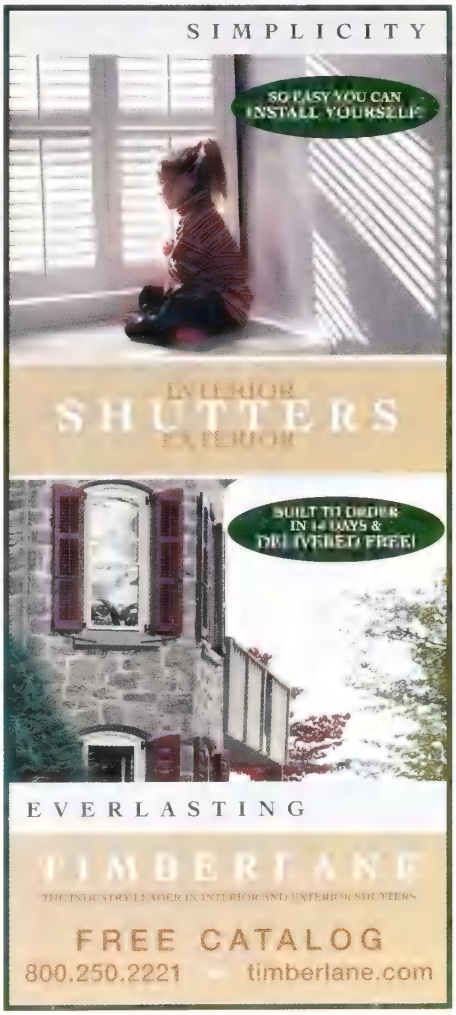
112 TRANSPLANTING ROMANCE

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CORRECTIONS

June 2003: The byline on the Giants of Design profile for Norman Foster, page 95, was erroneously credited. The writer was Christine Pittel. **May 2003:** In the story "Fair Isle," page 122, the phone number for Murray's Ironworks was incorrect. The correct number is 323-521-1100. The phone number for Wind Rose was incorrect. The correct number is 336-273-2424.



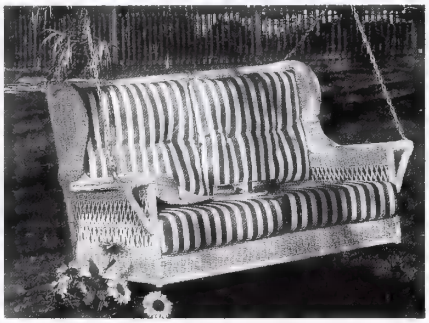




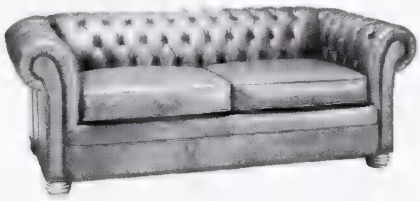
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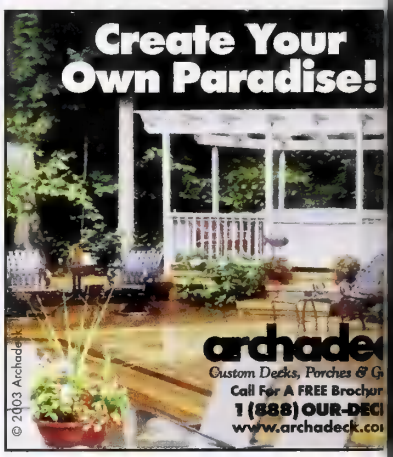


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Flowers add piquant flavor to a summer meal



Producer: Christine Pittel

Tossed Flower Salad

Immerse in tarragon vinegar for 30 minutes:

- 8 baby rosebuds
- 10 nasturtium leaves, sliced fine
- 2 bruised cloves
- 20 violets
- ½ lemon, sliced
- 2 tablespoons marigold petals, chopped
- 3 geranium leaves, chopped
- 8 nasturtium flower heads
- 2 teaspoons honey

Prepare an oil and vinegar dressing using the same tarragon vinegar, and sprinkle generously over a combination of:

- 1 cup bell pepper rings
- 1 cup shredded crisp lettuce
- 6 giant stuffed olives
- 2 cups watercress
- 1 avocado, pared and cut into crescents

Toss all together, reserving some pepper rings, olives, nasturtium flowers, and avocado crescents for decorative garnishing. Serves 4 to 6.

There's something inherently subversive about eating a flower. Children can't quite believe they're allowed to, and even adults bite in with a mischievous, delighted grin. Back in April 1960, when *House Beautiful* published a selection of flower recipes—including flower sandwiches (rosebud and Camembert, anyone?)—the back-to-nature movement had barely begun. But it turns out that flowers have been on the menu for ages. The ancient Greeks used violets for flavoring, the Romans added marigolds to soups, and the Aztecs made a meal of squash blossoms. Lilies are considered a delicacy in China, and come from the same family as garlic, onions, leeks, and chives. Herbalists have always believed flowers have medicinal properties, and now research shows that they're packed with vitamins and minerals. As we wrote 43 years ago, "The high fence separating flowers from other herbs and vegetables exists only in our minds." ●



Above: More than just a pretty face, each peppery nasturtium is loaded with vitamin C, and marigolds are said to aid digestion and enhance the immune system. This salad-day still life was composed by famed photographer Horst P. Horst for *House Beautiful*'s April 1960 issue (right). Remember that any flowers destined for the dinner plate should be free of sprays and pesticides.

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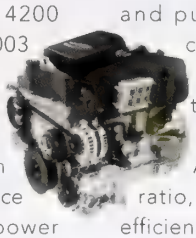
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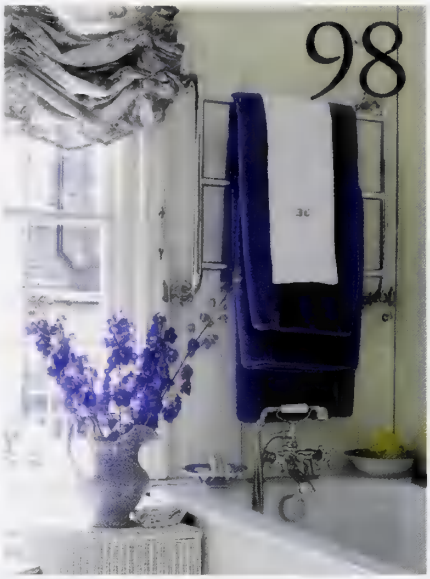
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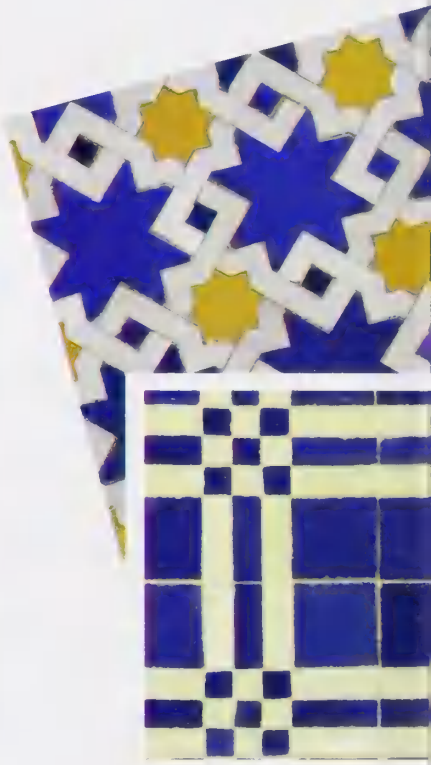
House Beautiful

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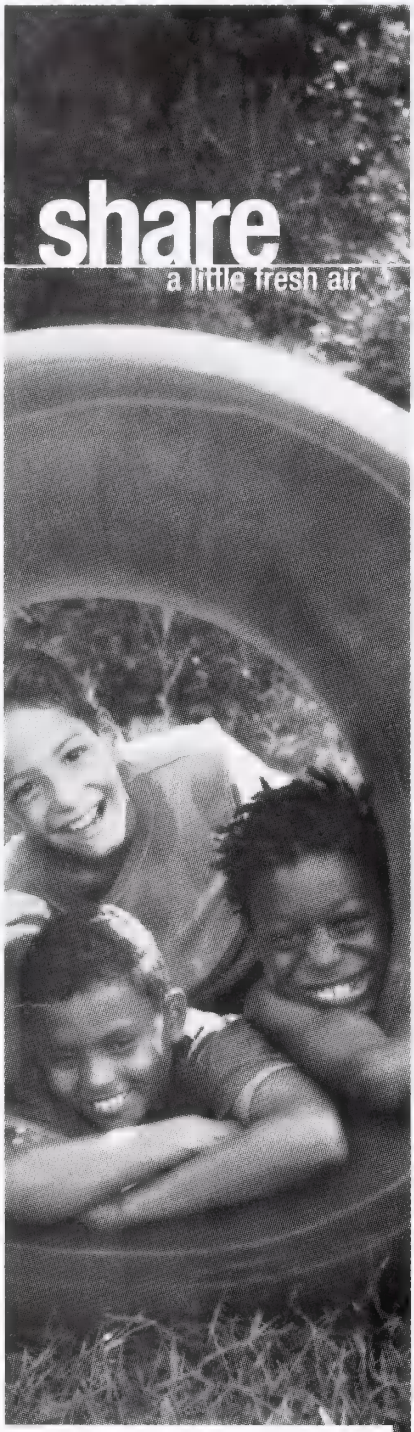
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Picture Perfect

I enjoyed the wonderful article by Thomas Cooper in the June issue ["Giants of Design: Frank Cabot, Visionary Gardener"]. Cooper's beautiful choice of words painted wonderful pictures in my mind. Cabot carries his "pruning shears holstered in the back pocket" of dungarees, and his hilltop estate is "set in a rolling landscape at the edge of the boreal forest."

Judith Hull
Marion, Iowa

Secret Admirer

The advice on color, using pairs, mixing well, and solving decorating problems in "Decorator's Secrets" by Mariette Himes Gomez [June] provided more information in one article than I have ever encountered in a magazine. Please keep the helpful hints and secrets coming.

Sharon Coffman
Greenwood, Indiana

Parallel Lives

I enjoyed reading "The 49th Parallel" by Stacy Schiff ["Thoughts of Home"] in the June issue. Last year my family and I relocated from Beverly, Massachusetts, to Victoria, on Vancouver Island, off the western coast of Canada. While we don't move periodically between the United States and Canada as Schiff does, her descriptions comparing life in both places resonated strongly with me.

Yule Heibel
via e-mail

Correction

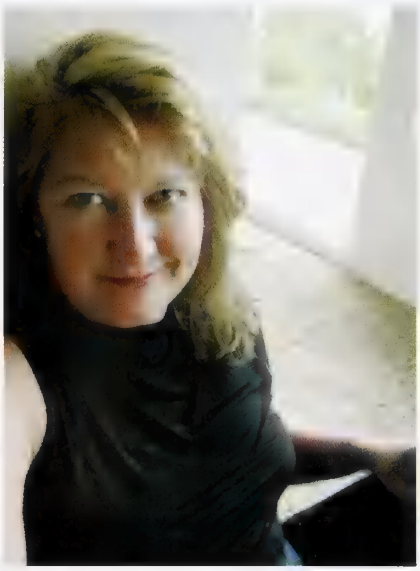
In our July story "Rocky Mountain Comfort," the headline incorrectly identified the owners of the property. They are Evelyn and Leonard Lauder.

Please send your correspondence to hbmail@hearst.com or to Letters, House Beautiful, *1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.*



Paul Cox ▸

From his home in rural Sussex, England, Cox ("Stone on Stone," page 38) creates illustrations for many American magazines, including *Esquire, The New York Observer, Vanity Fair,* and *The New Yorker.* A prolific book illustrator, he has enlivened the pages of such classics as *The Wind in the Willows* and all 11 volumes of P.G. Wodehouse's Jeeves and Wooster novels. Cox travels widely as a painter, and his watercolors of Jamaica, the South of France, and Spain have been featured in four one-man exhibitions.



◂JoBeth McDaniel

McDaniel ("Hollywood Haven" p 44) pays a visit to Scott Joyce's hist Hollywood penthouse: "I love it cause there is a place in every ro that invites you to plop down and re I just wish I'd lived there when thre my favorite actors—Clark Gable, C Grant, and Errol Flynn—were also ing in the building." A journalist a author who divides her time betw Lake Lanier, Georgia, and south California, McDaniel has written *Travel + Leisure, Islands,* and *Life.*



Lise Funderburg ▸

Philadelphia-based writer Funderburg ("Stone on Stone," page 38) is the recipient of a 2003 literature fellowship from the Pennsylvania Council on the Arts. A regular contributor to *O, The Oprah Magazine,* she is the author of *Black, White, Other: Biracial Americans Talk About Race and Identity* (Quill, 1995). She is currently working on a book about her father's experiences in America before the civil rights movement.



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In the town where I live, there is an ordinance that says you cannot use a leaf blower between the dates of April 30 and October 15. I suppose the reason for this particular law is to cut down on noise in the months when leaves presumably are not falling.

To be sure, no one enjoys hearing the loud whine of a leaf blower when it's not necessary. But I've found that I tend to use my leaf blower just as much in the summer as I do in the fall.

I'm one of those people who enjoys getting outside on the weekends and mowing the lawn, trimming the hedges, edging the walkways, and clipping the shrubbery. I own two mowers, an electric trimmer, a weed eater, a fertilizer spreader, an edger, and a chain saw, along with my leaf blower. I could start my own lawn service, considering all the equipment I've amassed over the years.

My problem is that when I'm done, I like to use the leaf blower to clean it all up. Grass cuttings, and even a few leaves, are there in the summer too, not just in the spring and fall. But if I use my blower now I'm violating the law (as well as probably annoying the neighbors). Yet, most people who live around me have yard services that care for their lawns, and I've noticed that some of them continued to use blowers past the April 30 deadline. Do they know something I don't? I can just imagine firing up the leaf blower next weekend and having the embarrassment of a police car turning into my driveway, ready to fine me, or worse yet, arrest me on the spot. I can see it now: "What are you in for?" asks someone in the city jail next to me. "Did you steal something? Did you commit some unspeakable crime?" "Yes," I answer. "I used a leaf blower on Saturday afternoon." So to prevent this humiliation, I've decided to stop using the blower this summer. I figure that it will not only mean I'm a good law-abiding citizen, but I'll get to knock off my yard work earlier than usual on Saturdays, forgoing the last task, which is always the blower. Hey, it's a good excuse, anyway. Still, it's tough to walk away from what I consider to be a job not finished until all the grass cuttings, dead leaves, and other debris have been dutifully blown into the brush for mulch, or into piles and bagged up. I realized a long time ago that yard work is my form of stress management . . . that and jogging with some regularity. I don't play golf (who ever has the time?) and I gave up tennis a long time ago, but it's hard to imagine a summer weekend going by without yard work (unless I'm traveling).



I've had friends say I'm nuts for not having a lawn service handle all this. I'll admit there are times when I look at the shrubbery or the trees that need cutting and figure it would be a lot easier just to pay someone to do it. But then I consider how much I actually enjoy doing it myself. In fact, I remember back to the summer of 1975 when my brother Larry and I, during the summer break from college, had our own lawn service. We answered only to ourselves, and we pocketed quite a bit of cash. Maybe we just enjoyed getting out there. And I still do.

Cheers,



Mark Mayfield


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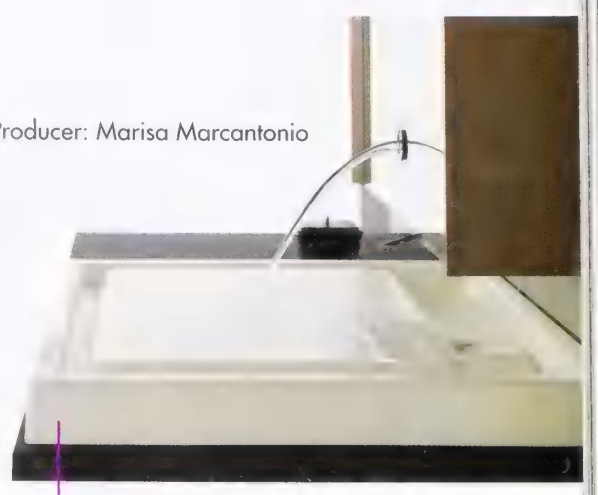
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Water World

Producer: Marisa Marcantonio



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Purist Wet Surface lava stone lavatory, $525, and bracket set, $436; by Kohler: 800-456-4537 or www.kohler.com.



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Lav Faucet (QBIX-ART), $825, from KWC Faucets: 877-592-3287.



Bateau bath of cast aluminum and porcelain; from Lefroy Brooks: 212-226-2242.

a shower system, starting at $1,880; Dornbracht: 800-774-1181.



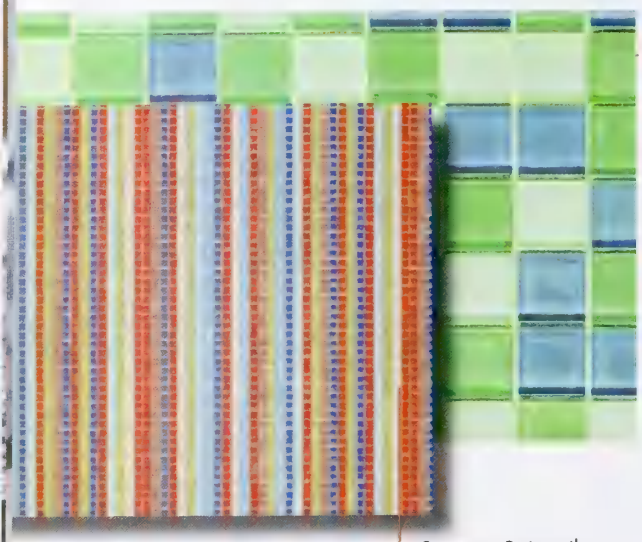
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Polished nickel Stilla towel ring, $160; by Ralph Lauren Home: 888-475-7674.



Robe hook in nickel finish, $105; from the Boulevard Collection designed by Steven Sclaroff for Waterworks: 800-899-6757.



Above left: Forged brass knob in an aged finish, $145; from the Lafayette Collection Baldwin Hardware Corporation: 800-566 Above right: French Bull's-eye knob in pol nickel finish, from $250; designed by Stev Sclaroff for Nanz Custom Hardware, ava through architects and designers: 212-367



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Why risk life and limb digging through salvage yards looking for vintage bathroom fixtures when we've made it easy? We've found our original designs for these pieces, first made in 1922. The result is an authentic look but with the performance you've come to expect from American Standard. Our faucets, for example, are washerless so they'll never drip, stick, rattle or bind for a lifetime of trouble-free operation. All in all, it's a much simpler, not to mention safer, way to bring your home back to its original glory. For an easy way to see more, visit us at americanstandard-us.com or call 1-800-524-9797, ext. 1571.





Our complete collection of vintage products from 1922 includes a variety of coordinated fixtures, faucets and accessories.



American Standard

NEW STANDARDS FOR LIVING.™

Accessories

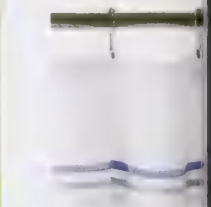
Keep it clean with streamlined choices



Lacquer tissue box, $75, trash bin, $145, and storage box, $68, all in apple green; by Jonathan Adler: 212-941-8950.



Sandy scale, $69; by Guzzini: 212-252-9560.





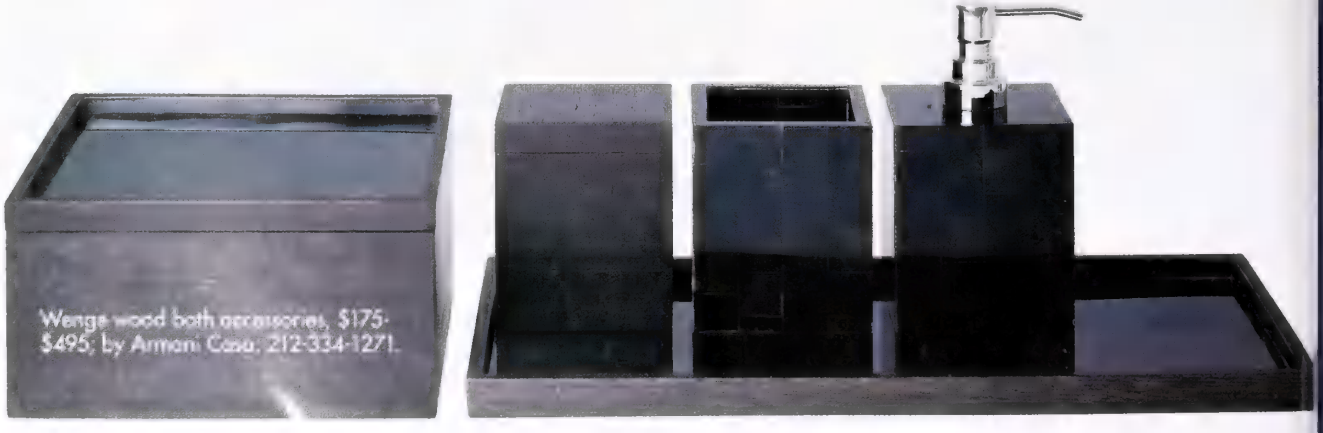
Big Bubbles soap dishes, $24 each; by Stefano Giovannoni for Alessi, through the Terence Conran Shop: 866-755-9079.

Vintage Piqu shower curta $100; by DK at Bloomingd 800-232-185





Soap and sponge tub tray, $335; from Samuel Heath & Sons: 212-599-5177.



Wenge wood bath accessories, $175-$495; by Armani Casa: 212-334-1271.

beauty

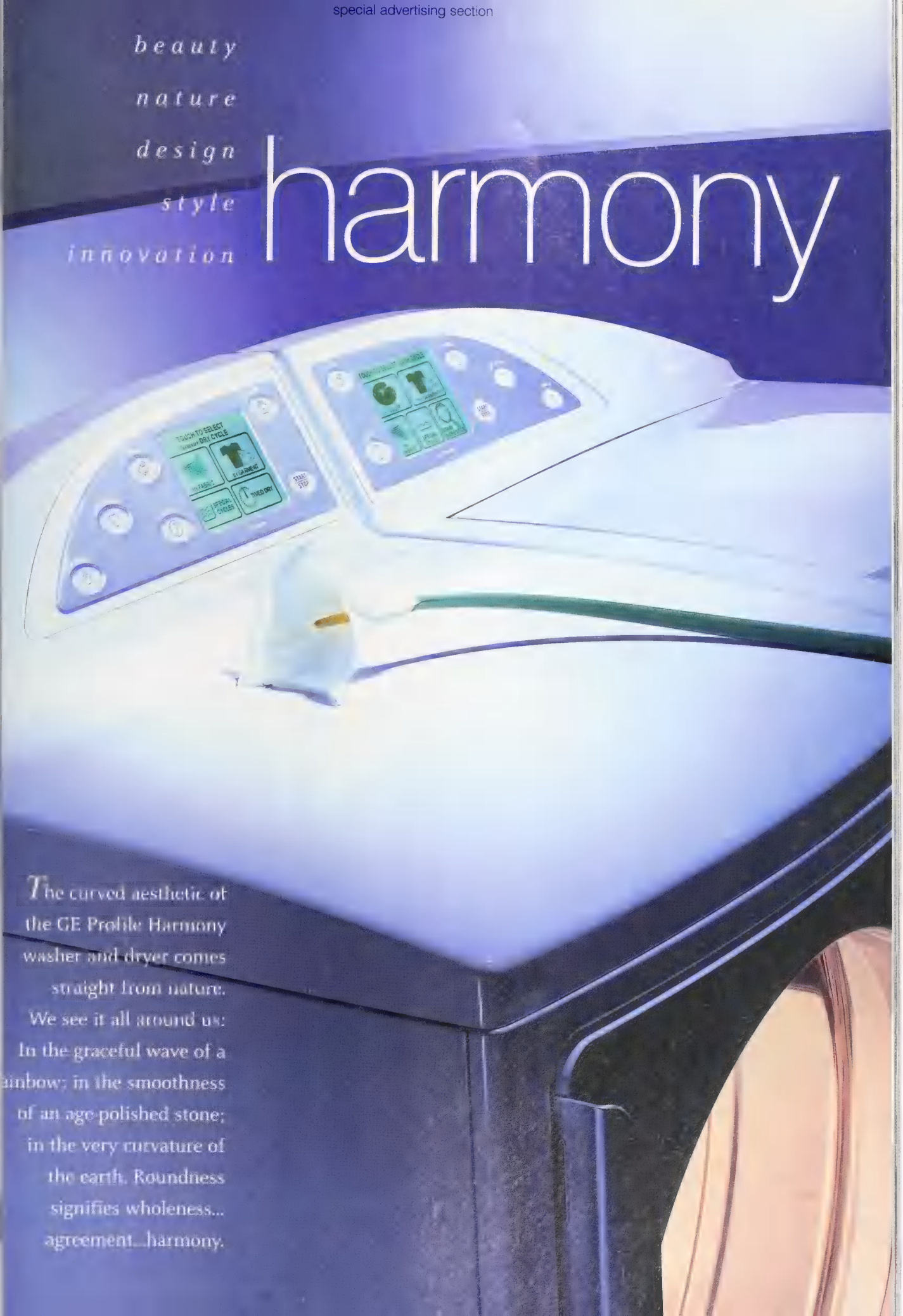
nature

design

style

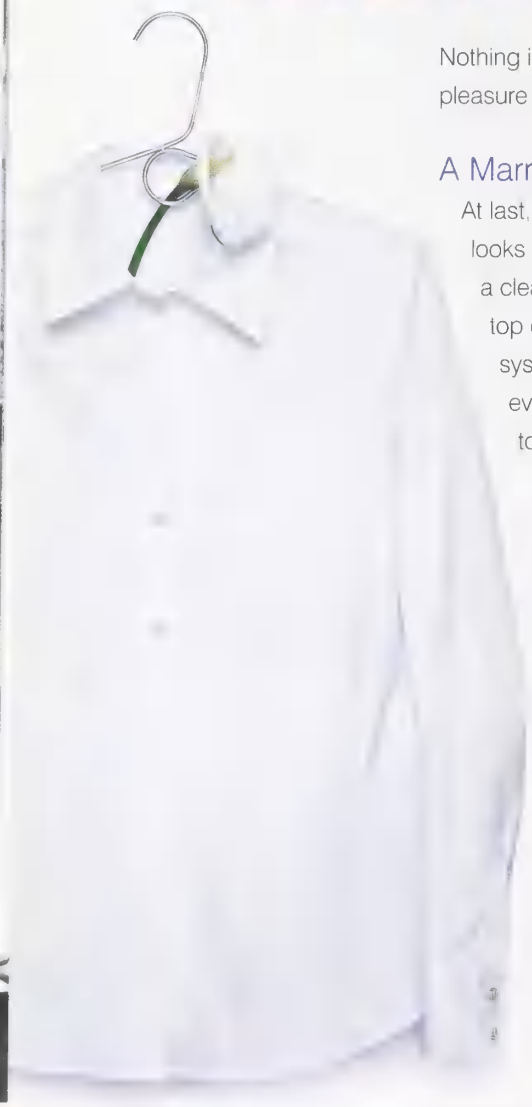
innovation

harmony



The curved aesthetic of the GE Profile Harmony washer and dryer comes straight from nature. We see it all around us: In the graceful wave of a rainbow; in the smoothness of an age-polished stone; in the very curvature of the earth. Roundness signifies wholeness... agreement...harmony.

natural beauty



Nothing is more perfectly beautiful than natural flowers, natural fabric, and the natural pleasure of knowing you can trust your precious garments to the latest in technology.

A Marriage of Design, Style and Innovation

At last, a washer and dryer that combine so many modern innovations with great looks that meet your high standards. The GE Profile Harmony washer and dryer is a cleaning system worthy of the finest wash-and-wear fashion apparel from the top designers. This unique integrated laundry pair utilizes an innovative electronic system to make sure that your beautiful clothes look new, longer. For the first time ever, the washer actually communicates with the dryer, maximizing performance to ensure the proper settings and timings.

Technology that Works for Your Clothes

The GE Profile Harmony clothes care system puts technological innovation to work to protect your clothes and provide outstanding cleaning performance.

- The **Stain Inspector**™ system treats more than 65 common stains, intelligently and accurately.
- The **Flow-Thru**™ dispensing system releases cleaning solutions, fabric softener, additives and bleach at just the right time to improve performance and save time.
- The **HydroWash**™ system achieves excellent wash performance without a traditional agitator.
- The **DuoDry**™ system maintains proper airflow to ensure fast, even drying, providing even heat for gentle clothes care.

harmony in bloom

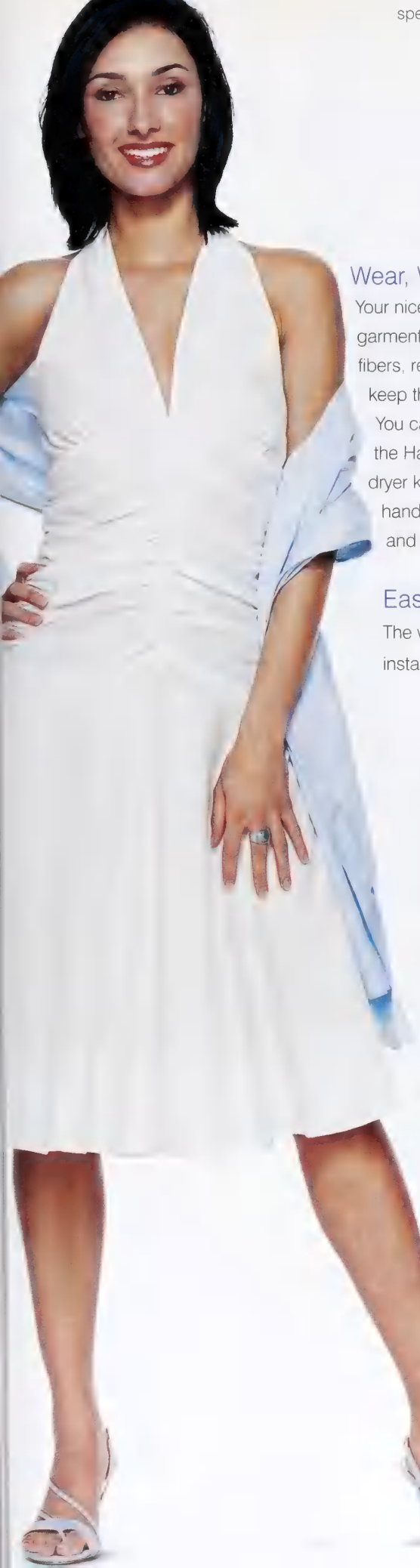
Earlier this year, in an innovative breakthrough, the Harmony was the first appliance to be the featured sponsor of the legendary Macy's Spring Flower Show in San Francisco. Acres of spectacular blossoms set off cutting-edge seasonal fashions. The Harmony was at home in this sophisticated setting, the latest member of the fashion elite!













Wear, Wash, Wear

Your nicest, most precious garments, made with natural fibers, require special care to keep them radiant and fresh. You can rest assured that the Harmony washer and dryer knows exactly how to handle the sturdiest cottons and the most delicate knits.

Easy Installation

The washer and dryer control panels are reversible, allowing for installation flexibility.





Direct-drive technology, with fewer parts, means quiet, reliable operation. The auto-balance suspension system keeps the washer balanced even if the load is unbalanced.



The rotating basket and Infusor™ deliver exceptional cleaning and keep whites white. Centrifusion wash action infuses the detergent solution through clothes for gentle cleaning.



The king-size stainless steel basket makes room for more items which means less time doing laundry; high spin speed extracts more water for less drying time.

Digital marries da Vinci.



Technology and art become one in the new GE Profile Harmony™ laundry pair. The washer "talks" to the dryer for perfect clothes care. It holds up to 24 towels or 50 T-shirts and automatically treats 65 different stains at the touch of a button.

The dryer has a unique computer-controlled heating syst It minimizes wrinkles and keeps clothes new, longer. In sl the Harmony washer and dryer do everything for laundry except fold it. But we're working on that.

GE Profile™
GEAppliances.com

imagination at work

n an Indigo Mood

Every summer, we long for cooling blues

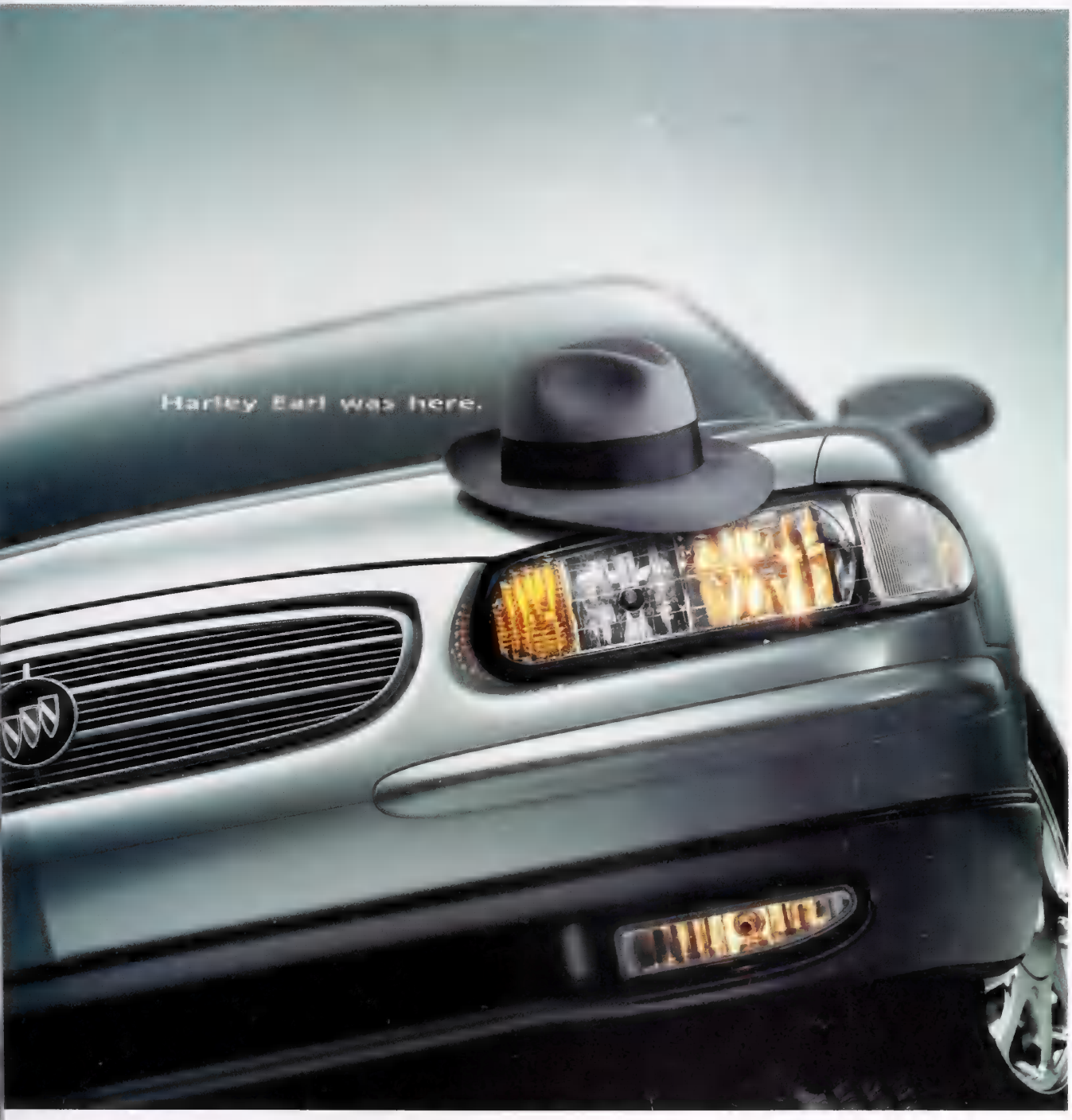


Produced by Carolyn Sollis and Elaine Wrightman
Photographer: Eric Piasecki

RIC PANELS, left to right: (1) Scalamandré makes this lampas Mei Ling #26634-010. (2) Greeff's large-scale ticking stripe is Balmoral n Stripe #1231064 from Schumacher. (3) Williamsburg Pomegranate Resist in Document Blue #168264 from Schumacher is historic but less. PILLOWS: (4) Jasper Conran's Sprig #FJ001/02 for Designers Guild through Osborne & Little is a negative print. (5) Squared-off circles e up Donghia's Yumihama #10049-02. (6) Romo's Orissa #7016/02 from ARTE on C&C Milano's Pool chaise. (7) Hable Construction's in navy is a modern fruit print from A.M. Collections. (8) Carleton V's Oxus #2303-2 has a vintage textile look. (9) An exotic batik from schwig & Fils is the Benoa Cotton Print #51242.01. Custom upholstery and sewing by Carl Dellatore of D&F Workroom.



FABRIC PANELS, left to right. (1) This large-scale paisley is Raoul Textiles' Kashmir Delft #152B39 through A.M. Collections. (2) John Robshaw Textiles' Hibiscus creates a floral grid from A.M. Collections. (3) Graceful vines curve on Ralph Lauren Home's Persimmon Floral #LFY10820F. **PILLOWS.** (4) Pierre Frey's Samba #F2433285 in Bleu Matelôt is also the stitched check on Amy Howard's Antonia Chaise. (5) Brunschwig & Fils' Nanou Cotton Print #79539-203. (6) Indigo Vine #15000/01, a small-scale vine print from Chelsea Editions. (7) John Robshaw Textiles' Samode from A.M. Collections has a graphic punch. (8) Coxcomb #33945-6 is from Clarence House. For more details, see Resources.



powerful engine growling behind the grille was one of the many legacies of America's
atest car designer. All of which live on today at the car company where he hung his hat.

BUICK

THE SPIRIT OF AMERICAN STYLE™

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with Leigh and Leslie Keno

Top Shelf

A clock-making family employed ingenuity to make a stand-in stand out





•A calendar indicator, rare for a shelf clock of this time period, has been fitted into the dial.

•The case conforms to the distinctive kidney shape of the dial.

•The dial consists of a single piece of enameled metal, onto which a face and numbers (and the name of its maker) have been painted.

•The mahogany case has an attractive patina, with a warm color and a surface that hasn't been marred by stripping or refinishing.

•The shelf clock measures 28¼ by 14½" by 5½". It used less raw material than a long-case clock (now also known as a grandfather clock, a term that was introduced around 1876 by a popular song), making it a more affordable option.

•The lower case hides the falling weights of the clock's time-keepi mechanism.

•The exceptional bra feet are molded and scrolled; they were imported along with the feet of the upper case and the finial crowning the clock.

This French-style, circa 1790 shelf clock was made by Aaron Willard, a clockmaker working in Roxbury, and Boston, Massachusetts, in the late 18th and early 19th centuries. During the 1780s, Aaron and his older brother Simon began to develop standard, streamlined designs for shelf clocks, which evolved as an economical alternative to their elegant—but more expensive—long-case clocks.

Several features of the design make it distinctive. The kidney shape of the dial is a rare American interpretation of a European form. And although native woods used within the case point to the clock's roots, the case itse mahogany, a rich imported material, along with brass feet and finial. The cyma-shaped molding ac the center of the case reflects the influence of earlier C necticut clockmakers. A period label on the backb says "the 1st short time piece made in America 17 referring literally to its vertical dimensions. And clock was cutting-edge for its time: "eight day" techno meant it required weekly winding, as opposed to ma its contemporaries, which required winding daily. ●


Quarrystone, The Slate Collection, Forest
ways take the scenic route.
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Writer and Producer: Carolyn Solli
Photographer: Deborah Whitlaw

Fashion Sense

Barbara Barry's au courant designs for Baker debut at High Point







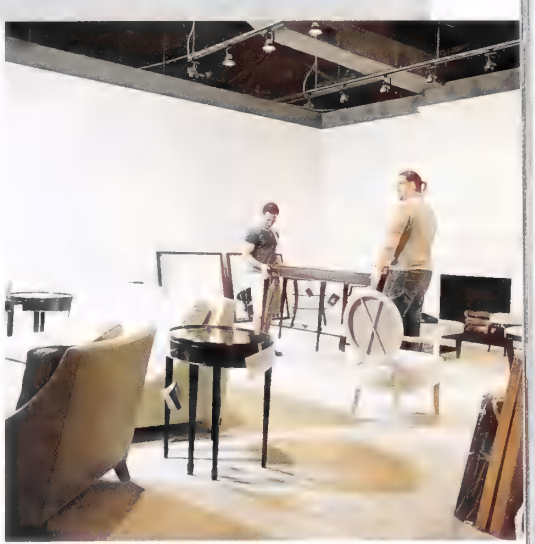
Barbara Barry's glamorous touch is everywhere in the Signature line of home furnishings she designed for Baker Furniture. Baker gave *House Beautiful* an exclusive look at the collection, which previewed at the recent High Point furniture market and will be available this fall.

In a setting meant to look like a cosmopolitan townhouse in New York, London, or Paris—with walls papered and painted in a palette of pale blues and grays—Barry's penchant for understated elegance was evident. Mohair throws and tufted pillows in hues like foam and algae shared space with creamy ribbed ceramic urns and luminous Murano glass chandeliers, as well as the elegant mahogany furniture that the Barry-Baker partnership is known

Clockwise from top left: Barbara Barry on the Curved Back sofa, surrounded by objects from her new Signature line for Baker; the Salon club chair in the background is furnished with a felted wool pillow. The Signature Murano glass chandelier hangs above ribbed and "pearled" ceramics on the Continental dining table; the metallic wallpaper is Tea Paper from Roger Arlington. In the showroom, fashion sketches line the wall above the Scallop sofa and Signature trim pillow; the Peridot beaded lamp on the table also comes in topaz.

The slat-back armchair and the Vanity stool in the showroom living room are from the new collection; the X-back armchair and Diamond Top Metal coffee table are Baker standards, also designed by Barry. Below: The nondescript showroom was given a Barry makeover. For more details, see Resources.

I love colors that can't be described in one word," says Barry. "My new favorite
al is Blanc de Chine, a slightly bluish oyster gray."
rniture in rich black-coffee shades provide punctuation: the Continental din-
able with a sunburst-patterned top has six hourglass-shaped legs. And utiliz-
technique known as *reticello,* in which rods of clear and milky glass are fused
her to create objects with a bubbled netting pattern, Barry has created lamps
re beautiful *and* rare (the method is usually limited to goblets and small vases).
's draped lamp with ribs resembling pleats is as elegant as a Grès gown, while
eaded lamp has all the élan of a teardrop earring.
rry likens her philosophy to the runway acumen of the best-dressed: "I think of
signs as an evolving wardrobe—they allow anyone to mix and match to create
own signature style." ●



Stone on **Stone**

All by herself, a Philadelphia woman builds a rock-walled garden

By Lise Funderbu

Insistent mechanical bleating wrenches me awake. It's a Saturday morning, not even seven o'clock. From the bedroom window, I watch an immense backhoe strain up my driveway and beep its warning. I throw on shorts and a T-shirt and flip-flop downstairs just as the 14,000-pound bright orange machine maneuvers between the ancient maple and a mound of rocks, the house and the garage, stopping just behind the mudroom. *Now you've done it,* I think, as giant steel teeth tear into the earth. *Now you'll actually have to build the wall.*

Four years ago, I moved into a 1906 house in my hometown, Philadelphia. The three-story brick building has two baths, a full basement, and triple the square footage of the Brooklyn brownstone floor-through my husband and I were renting before we moved here. Outside, the house was particularly ramshackle. Exhausted slate shingles had shaled, cracked, and fallen off the mansard roof, which caused leaking in two bedrooms and one hall. Two cement runners formed a driveway up one side of the property's double-wide lot. They broadened out into a parking pad—the only level spot in the entire yard—which led to a two-car shed. Behind the house and garage, the yard opened out into a vast slope of weeds and vines and thorns. But inside, we gained sunny rooms, cozy rooms, rooms that barely made sense (too large or too small to be of any practical use), and altogether an embarrassment of riches including oak floors, a working place, and wavy glass windows.

Everything suffered from neglect, the consequences of wl only became clear after we took possession. What also bec clear was how much life in New York had distracted my hush and me from a fundamental discord. We had always been k to each other, but had avoided that essential act of truly ma ing our lives and ambitions.

A year later, our real estate investment turned into my div settlement. I found myself the sole, unskilled custodian poorly maintained building and a garden so long untend had become a de facto nursery for English ivy, Norway map goutweed, Star of Bethlehem, and spiderwort—all the l invasive species. When things broke, I had them repaired, nothing more. I was too entangled in reframing the past to th about a future—for myself or for the house.

By the following spring, the sun had come out agai painted my study a warm, creamy yellow and put in a kitchen. I planted perennials. I spent hours meandering thro the garden, taking notes: where the sun fell in the course of day; how each open space descended too steeply for a gathe of chairs; how the high shade of the birch trees sheltered hostas dug from my mother's garden, their rippled, dull leaves as big as dinner plates. The bleeding heart and hell



ACID REFLUX DISEASE

Think just a little lingering heartburn is no big deal? Your doctor may beg to differ.

Did you know that if you have even mild heartburn due to acid reflux disease, you could have severe erosions in your esophagus? And if you have persistent heartburn, 2 or more days a week, despite treatment and diet change, it may be acid reflux disease. So ask your doctor about prescription NEXIUM, the purple pill. For many people, one NEXIUM a day provides 24-hour heartburn relief. And NEXIUM heals erosions in the esophagus caused by acid reflux. Only your doctor can determine if you have this damage. Most erosions heal in 4 to 8 weeks with NEXIUM. Your results may vary. The most common side effects of NEXIUM are headache, diarrhea, and abdominal pain. Symptom relief does not rule out other serious stomach conditions. Please read the important Product Information.

TALK TO YOUR DOCTOR ABOUT NEXIUM.



YOU KNOW. YOU HAVE A CHOICE.

Try 1 week of NEXIUM—FREE.
Call 1-800-263-3826 or visit purplepill.com

Please read the important Product Information about NEXIUM on the following page and discuss it with your doctor.

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aZeneca

Nexium®
(esomeprazole magnesium)

Fi[illegible] summary carefully, and then ask your doctor about NEXIUM. No advertisement can provide all [illegible] needed to prescribe a drug. This advertisement does not take the place of careful discussions with [illegible]. Only your doctor has the training to weigh the risks and benefits of a prescription drug for you.

Nexium® *(esomeprazole magnesium)*

20-MG, 40-MG Delayed-Release Capsules

BRIEF SUMMARY Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B*—Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 778 were 65 to 74 years of age and 124 patients were ≥ 75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 10,000 patients (aged 18-84 years) in clinical trials worldwide including over 7,400 patients in the United States and over 2,600 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombocytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculo-papular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert. **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis), was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been no reports of overdose with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book.

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thoughts of home

bore loved the spots I gave them, the rhododendrons did
I mowed the lawn, found ancient recliners at yard sales,
installed a double-wide hammock.

Still, the garden didn't work. It possessed neither disc
enclaves nor overall cohesion. The natural flow of the land b
no relationship to the buildings; the buildings bore no relati
ship to the plants; and the plants bore no relationship, hei
wise, spacing-wise, or any-wise, to the undulations of the ea

In search of a solution, I considered my goals: Outdoor
ties that could accommodate ten as easily as 100. Room for
specimen plantings to thrive despite the gangs of children,
by my niece, who would need lawns to roll on, places to h
behind, and stepping stones on which to hop. I also pictu
adults around a table heaped with platters of food, clutter
coffee cups and wineglasses. I imagined the rise and fal
conversation, laughter and debate, the occasional off-key s
I recalled old neighborhoods I'd lived in—outside of Bo
and in Brooklyn—once tenement gateways for recently arri
Italians and Portuguese. Strings of light bulbs hung ac
minuscule backyards and thick-limbed grapevines trell
onto carports made of plumbing pipe. From early spring u
the first frost, these places were havens, a way to spill out f
congested houses into the open night air. I had ten times t
space and none of their warmth.

I had my garden haven in mind—still a vague notion,
certainly one that could embrace hardscaping, so I bega
collect stone. "I'll meet you at eight," I told my sister Diane
night before our first episode of hunting and gathering.
groaned. "Okay, nine," I conceded, and hung up the phone.
rendezvoused at a construction site, outfitted with long sle
long pants, hiking boots, and leather work gloves. We bac
our respective Corolla station wagons up to the edge of the
foot-high dirt mountain, our hatches open, and began to une
rocks. Diane had spotted the pile, dug to make the founda
for a new supermarket. It was only a matter of time before
dirt and its buried treasures were carted away for good.

My sister had no plans either, but she did have a small
behind her house and an appreciation for the Wissahickon s
that is peculiar to our region. Philadelphia sparkles with
stone, its flickers of mica and quartz streaking through w
of cool gray.

Our boots sank into the loose orange earth as we excav
Dirt worked its way inside our gloves and mingled with sv
We tried not to fight over the best stones, the ones that lay
ticularly flat or seemed to have better weathered the geo
pressures over the millennia. We drove home slowly, flasher
wincing at every undetected dip in the road.

After about ten such missions, Diane stopped accomp
ing me. "I'm drinking coffee," she'd counter when I c
to set up another quest. I pressed on alone, thinking th
money spent on materials, the more to spend on labor. In t
years, I amassed monumental quantities of *(Continued on pag*

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statistics: American Cancer Society



This is the moment to be out on the porch—in the drowsy stillness of an August afternoon, when even the bees have retired and the only sound is the clink of ice cubes settling in a glass. You've been racing through your list, in and out of doors, but here at last is a place just meant for idling. Lean back as the shadows lengthen across the lawn and trace the outline of leaves silhouetted against the sky. It's a lull in the day, and nothing seems more pressing than watching the light fade and the greens slowly turn gray. In the blur between daylight and evening, the first fireflies blink before the crickets take over for the night. A porch in summer stretches time and enchants the soul. Why not sit a spell?

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TAHOE LIKE A ROCK



Architect Scott Joyce's penthouse apartment
was once home to the stars

HOLLYWOOD HAVEN

is page: Original pavers
d tiles form the hearth in
ott Joyce's living room. The
ffee table was designed by
yce, who loves the "controlled
sheveled comfort" of the
ace. Opposite: He also
signed the sleek armless
fas and covered them in a
w-maintenance khaki cotton
om Ralph Lauren. Moroccan
nterns are from Hollyhock.
int was stripped from the
dwood tongue-and-groove
iling to restore its natural hue.

Writer: JoBeth McDaniel

Photographer: John Ellis

Producer: Miguel Flores-Vianna

landmark building



It sounds like a stargazer's dream

Errol Flynn dashing into his apartment down the hall; Clark Gable nodding a greeting he opens his window to the courtyard breezes. And up above, in the penthouse, Cary Gr lounges on his rooftop patio, gazing out at the Hollywood Hills.

This was life in the early days of this landmarked apartment building, which stands a h block off Sunset Boulevard in West Hollywood. Built in 1927, the unusual structure pioneer an open-air Andalusian design, a blend of outdoor and indoor living enhanced by broad pat and two central courtyards.

Grant and his first wife lived in this two-bedroom penthouse for two years in the ea 1930s, around the same time as Gable, Flynn, and others in the movie business. When arc tect Scott Joyce first saw the apartment three years ago, the charm was still there, if a bit fad Joyce moved in, then visited neighboring units to search for authentic design elements.



restored the old oak plank flo to their original darker sha and while chipping away at painted fireplace he discove Spanish-style tiles. Still, the cas elegance he was seeking remai elusive.

Decorator Tim Clarke wa frequent dinner guest. He Joyce had worked together several projects, including home of actor Matthew Pe Eventually, Joyce asked Clark help him pull the space toget in a way that reflected Joyce's his personality, and the chara of the building.

"It lacked the style, the pun says Clarke. "Scott wanted i feel more like home."

Clarke introduced a jolt color: two vintage Persian rugs, both a spicy, deep cranberry red. One is in the living ro the other in the dining room. "They have this great worn quality, which works so well building that also has a bit of age," says Clarke.

The rugs brightened the existing khaki sofas, which Joyce designed especially for the quent entertaining he does. They are armless, thus easily rearranged for gatherings sma large. Clarke made the sofas more inviting by layering on piles of plump pillows, all cust made from vintage fabrics that he found around Los Angeles.

As with the rugs, red is the predominant pillow color. Clarke says he didn't worry ab clashing reds. "As long as you get enough different reds together, it starts to feel right. they are layered in the right way."

A mélange of reddish tones, from curry to orange to burgundy, interplay throughout main rooms. The terra-cotta pavers on the living room fireplace harmonize with the two ja spheres on the coffee table. On the mantel, the red-gold patina on two antique Italian mir picks up tones from nearby paintings by Leif Yourston.

Above: Sofas on the patio are antique Pakistani opium beds, upholstered in a navy Sunbrella fabric. Tiles were reproduced from originals. View is south to the Pacific Ocean. Opposite: A louvered skylight and arched windows fill the den with light. Club chairs are French, c. 1930. African elements include a ceramic drum and a vintage zebra hide. Joyce crafted the low table from low-cost fiberboard.




KITCHENS
ED RUSCHA



The soaring 22-foot-high dining room ceiling is anchored by a centrally placed Joyce-designed table with vintage Mexican chairs. Joyce also created the wall-size painting by layering bronze leaf over brown oil paint, then buffing and waxing it. The chandelier, original to the house, once illuminated Cary Grant's dinners.



This page: The Andalusian them is furthered by the master bath's Moorish tiles. On clear days the Pacific Ocean is visible through th shower's windov Opposite, above The antique bed the guest bedroo purportedly com from a Texas hou of ill repute. The 1940s lacquered dresser is toppe with a collection of ceramic vases and a jade flowe bouquet. Opposi below: Decorato Tim Clarke, on st and Scott Joyce. For more details see Resources.



ne dark wood coffee table in the living room is another piece that Joyce ned; it echoes the style of the taller table behind the sofa, an antique that from an old library up the coast in Montecito.

hile the living room is cozy, the dining room is airy: the 22-foot-high ceil- owers above stained-glass windows. An enormous table for 10—designed yce—commands the center of the room.

om the dining room, stairs angle up to a small, loftlike space that was ally an open-air artist's nook until a previous owner enclosed it. Today ves as a small den off the master bedroom. A vivid red painting by Joyce a splash of color to the room. Clarke found a plant whose leaves mimic the of the painting, then posed it in a funky 1920s glazed pot. Joyce found 920s leather chairs at the Paris flea market; Clarke added a Chinese rat- ble. On the sofa, Clarke placed fat vintage fabric pillows—Afghanistan ry, Chinoiserie blue, an old khaki coverlet—that beckon visitors to sit and relax.

arly everything Clarke added came from local purveyors, including East West and Brenda Antin. Joyce trusted Clarke enough to leave town part rough the project, which took only a few weeks from start to finish.

hen Joyce returned, he loved the results. "It doesn't feel like L.A.," he 'It feels like I'm in Tangier—as though a band of gypsies decamped in uxurious environment."

e only problem: his guests love it too much. "It's super-comfortable, and y to live in. People walk in the door and then they don't want to leave." course, if Gable and Flynn were still neighbors, that might not seem like of a problem. ●



SKY HIGH

In David Kleinberg's New York apartment, the drama is not limited to the view



This page: The living room gets a gleam of gold from the coffee table and the 1930s French ceramic vase, which designer David Kleinberg turned into a lamp. He also designed the shapely sofa. The carpet was custom-made by Patterson, Flynn & Martin, and the painting above the sofa is by David Bomberg. Opposite: The 1940s French mahogany table is set with Kleinberg's grandmother's silver, Richard Ginori and Tiffany china, and faceted Carlo Moretti glasses that the designer bought in Venice before he even owned a dining table. Table linens by David Kleinberg Design Associates from Nancy Stanley Waud Fine Linens.



Writer: Christine Pittel

Photographer: Fernando Bengoechea

Producer: Senga Mortimer

This page: Black-lacquered doors and a strip of silvered mirror at chair-rail height lend some shimmer to the foyer. Kleinberg set a limestone top on a 1950s French table by Rafael. Opposite above: He found the iron base of the coffee table in Paris, had it gilded, and added the leather-covered top. The sofa, upholstered in Rogers & Goffigon Juliette fabric, is flanked by two 19th-century Danish mahogany chairs. The scale and shape of the Swedish Modern vase from Antik proved irresistible. Opposite below: David Kleinberg, next to one of the doors with his "circles inside of squares" design.



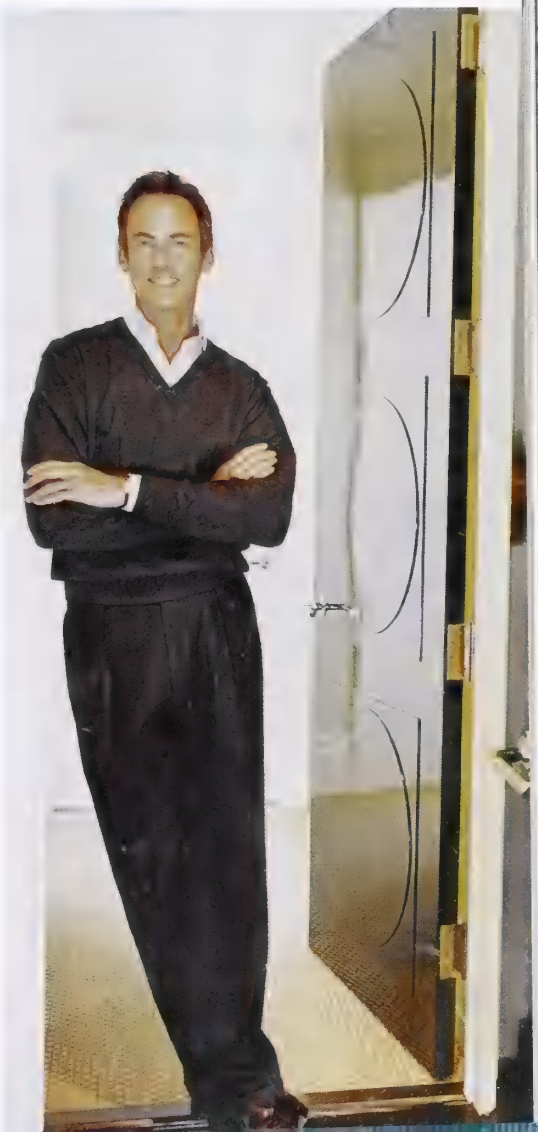




E MAN WHO OPENS THE BLACK-LACQUERED DOOR COULD
e starred in one of those sophisticated Metro-Goldwyn-Mayer comedies of man-
directed by George Cukor in the 1940s. Note the impeccable drape of the trou-
, the luxurious softness of the sweater, the debonair grin as David Kleinberg
s the way into his cool, calm aerie on the 32nd floor of a Manhattan high-rise.
eye registers a mix of strong lines and provocative shapes in an infinite variety
earl gray tones—the apartment is the visual equivalent of a dry martini. Guests
itably head straight for the windows, with their CinemaScopic views of the city.
hat's missing from this stylish picture is the Cole Porter score.

Night and day, Kleinberg looks out on a mesmerizing panorama—the sparkling
lace of lights on the 59th Street Bridge, the urban patchwork of towers, the
es languidly floating by on the East River. "It's been months since I moved
ut the view still takes me by surprise," he says. The designer, who polished
patrician aplomb at Parish-Hadley before opening his own firm, deliberately
he windows uncurtained. He wanted the whole place to act as a container of
(mechanical scrims roll down at the touch of a button when the sun becomes
sive). "I was living in an apartment that was the proverbial one room short,
started looking for something bigger downtown, but I think I missed my loft
od," he explains. "Then I looked at prewar apartments on Park Avenue, but
don't get this kind of view. I love light, so here I am in a glass box, and I can see
across the street into my office. This is my version of living above the shop."

he apartment tower was brand new and a bit bland, but the rooms had





Guests invariably head for the windows—
with their panoramic viev



In the bedroom, pure white looks more dramatic set off by the dark wood of the standing lamp by Stephen McKay, the Danish Modern chaise, and the intricately carved 19th-century English side chair. There are only a few pieces of furniture, but each deserves scrutiny and has a certain graphic quality. Kleinberg found the rug in Morocco. Bed linens are from Calvin Klein Home. The plaster bust on the windowsill is of Sir Walter Scott.





10-foot-high ceilings, which made th
proportions feel better. It only took a fe
strategic interventions to subtly change th
character of the space. "I put in the kin
of details you don't normally find in thes
white-box buildings—tall baseboard
crown moldings, and a hefty bead moldin
around the windows to finish them off
Kleinberg says. "I tore out a bathroom
create a more generous foyer, roughly
the shape of a square. Then I wanted to d
something to reinforce it, so I sketched
design of squares with circles inside ar
made paneling for the doors. For som
reason, as soon as I walked into this apar
ment I knew they should be shiny black
The snap of black against white (he als
ebonized the floors) ups the glamou
quotient. Kleinberg also rationalized th
layout by realigning some doors, expan
ing the sight lines so he could see direct
across one room into another, making th
space feel larger.

The furniture from his old on
bedroom apartment fit neatly into his ne
place, a three-bedroom that functions as
one-bedroom since he uses the two ext
rooms as a dining room and a study. "No
every piece just has a little more air arou
it," he says. Of course, he found a few mo
examples of 1940s French furniture th
he couldn't resist, like a coffee table attri
uted to Jean Royère and brass-and-blac
lacquer end tables by Jansen. "I love 194
French furniture for the same reason I lo
18th-century French furniture: it's elega
classically inspired, and still beautifu
crafted, before standards slipped in t
1950s with mass production."

Although at first glance the livi
room may seem monochromatic, Kle
berg made a concerted effort to add wh
for him counts as major color. There's p



This page: Kleinberg upholstered the study walls and the matching sofa and chair in Thorn by Rogers & Goffigon. The vintage armchair was designed by Edward Wormley for Dunbar. Opposite top: Kleinberg replaced the undistinguished kitchen doors with black lacquer and etched glass. Opposite below: The silk on the seat cushions was embroidered to mimic the lattice-back 1940s French chairs. The 1930s Austrian rosewood cabinet is from Bernd Goeckler Antiques. For more details, see Resources.

lue silk on the seats of the 19th-century Danish mahogany nairs and pale blue wool pillows on the sofa. The same light lues, pearl grays, and linen whites are used throughout the partment and those colors tend to merge into that wall-to-all sky, giving the rooms a buoyant effect, as if the furniture ould just float up and away at any moment. A few well-chosen bjects, like a Swedish Modern vase, look even more striking amed against the sky, but Kleinberg is careful not to crowd his compositions. "Human beings are like water—we tend to fill the available space, but I'm a ferocious editor," he says. "I'm not a pack rat, I don't get fixated on possessions—which is a little unusual, considering my profession—and I read my mail over the wastebasket." Books are piled up on the shelves in precise pyramids. "I've always been a very organized person. I like to put everything in order and then I'm free to think about more important matters." ■

Writer: Elizabeth H. Hunter Photographer: John Hall

THE BIG PICTURE

A confident gardener learns to think like a landscaper





A porch only nine feet deep ran around two sides of the 1863 house when the owners bought it—too narrow for the entertaining they do two or three times a weekend in warm weather. They widened this front portion, which overlooks a vast grassy expanse planted with specimen trees and shrubs in the style of renowned English landscape designer Humphrey Repton (1752–1818).

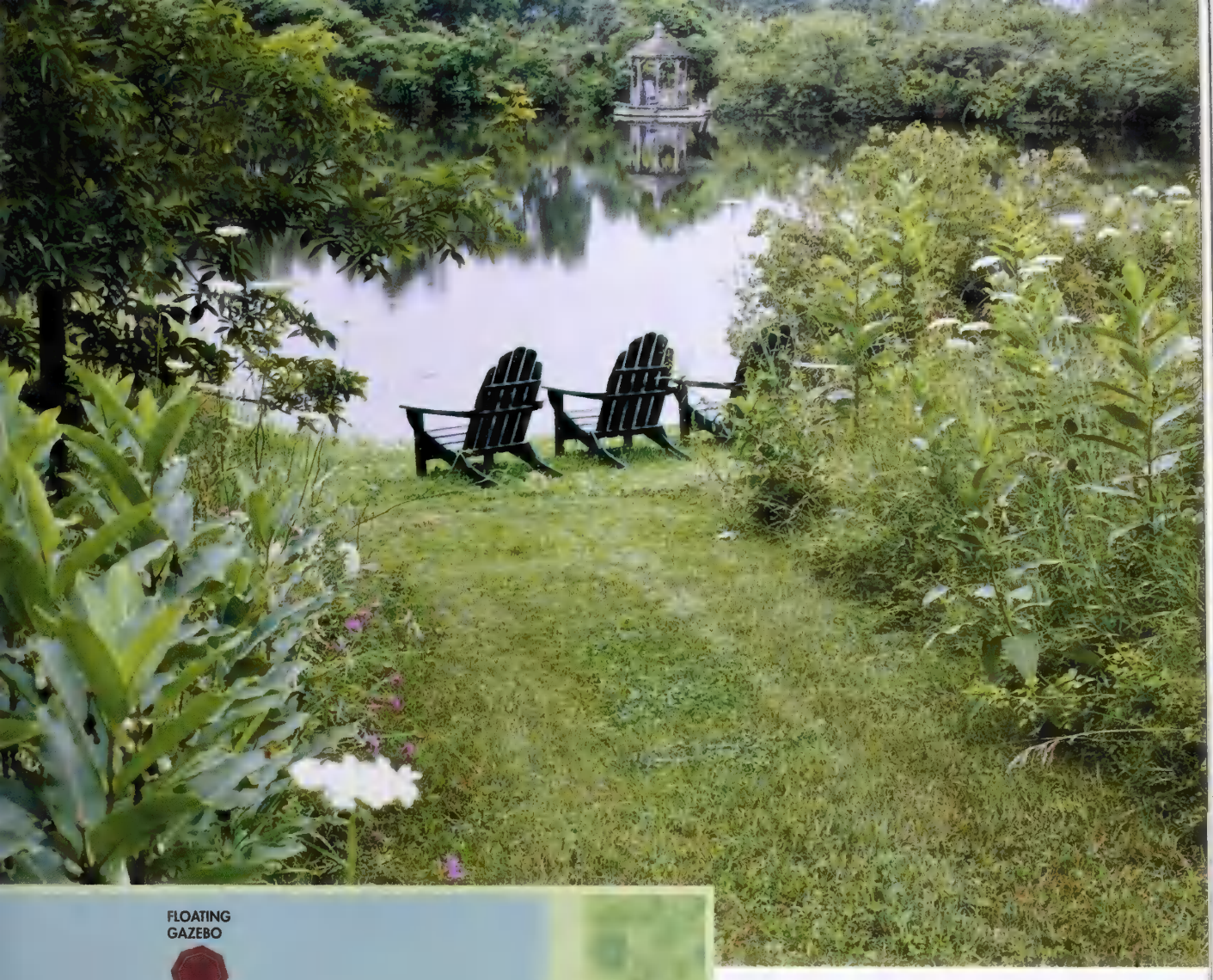
THE WOMAN WHO FOR DECADES HAS GARDENED the acreage behind this Victorian house outside Millbrook, New York, adores flowers and relishes the seasons. "God makes spring beautiful," she says. "It would be glorious even without our efforts. Everything is fresh and delicious—you could eat those tiny green leaves like lettuce. But by midsummer a garden needs a hand." In July and August she turns her own hand to her favored "big bangs of color," such as *Crocosmia* 'Lucifer,' *Rudbeckia fulgida* 'Goldsturm', and *Phlox paniculata* 'Franz Schubert.'

Timothy Steinhoff, the landscape designer who has been her gardening partner since 1980, is still in awe of the way she has been indulging in hot, wild colors for more than 20 years, long before they became popular, and of her color sense in general. "She is highly opinionated," he says admiringly, "and she keeps detailed photographic diaries. As we look through them she will say things like 'Last year the end of May was too blue.'"

Although his client has always been bold with garden color, she had been less so with overall design until she met Steinhoff. She and her husband bought their country house in 1971,









Opposite above: A Gothic Revival bench stands on the stone terrace above an exuberant border of *Phlox paniculata* 'Franz Schubert,' *Rudbeckia fulgida* 'Goldsturm,' *Thalictrum rochebrunianum* 'Lavender Mist,' and *Euphorbia marginata*. Opposite below: A view of the house seen from the meadow of Queen Anne's lace, milkweed, tall grasses, and more. Above: A wide path mown through a meadow leads to a tiny beach on the edge of the pond; in the distance floats the gazebo.





Lush, deep beds fit naturally into the contours of the land as it slopes down to the old carriage barn—"a very nice background to work against," says Timothy Steinhoff. The owner built the pergola at right as a boundary for the southern side of the garden, draping it in hops and Sweet Autumn clematis. Stone paving in the foreground is the terrace adjoining a newly built sun porch on the back of the house. To the left of the barn a path curves through the meadow down to the pond.



and she had spent nearly a decade struggling with the original skimpy beds, only two to three feet deep. She would dig what she now dismisses as "funny little triangular things," then rip them out because she knew they weren't right. When she began consulting with Steinhoff, he told her, "You're not focusing on the whole landscape, you're focusing on details. You need to think big, think bold." This made wonderful sense to her. She had always wanted beds spacious enough for plume poppies (*Macleaya cordata*) and cimicifuga: "I was tired of hearing that I did not have room for plants this size," she remembers.

In the spring of 1980, she and Steinhoff laid out spacious plots down the slope behind the house. Although a couple of old stone walls ran straight down the incline, Steinhoff never considered a formal plan or squared-off borders. He knew the beds should follow the contours of the site as it rolls from

Left: Pots of papyrus, cascading grass (*Hakonechloa macra* 'Aureola'), coleus, *Camellia japonicas*, and a 20-year-old gardenia spend the winter in the house, then summer on the stone terrace adjoining the sun porch. Below: Pots of red coleus stand above 'Palace Purple' heuchera and creeping sedum. Opposite top: The variegated blades of *Miscanthus sinensis* are perfect for cooling down the hot colors of crocosmia and rudbeckia. The gazebo here is made of wire. Opposite below: Alstroemeria grows up through iris foliage.







house to barn. After outlining the beds with garden hoses, the landscaper-client team spent days examining them from every angle to make sure that the curves were generous enough and the proportion of grass to flowers was proper. After 23 years the beds are essentially the same, although in some places the length of 15 feet has stretched to 20.

What grows in the beds, however, changes all the time. The dynamic duo is constantly revising planting schemes. "If a plant does well we pick different cultivars to extend the bloom time," says Steinhoff. There is also a small pond at the edge of a wildflower meadow, whose mown path they sometimes edge with cosmos and rudbeckia.

When not planting, the woman and her husband share their extensive garden with friends, who like nothing better on a hot summer's day than being invited to float around the pond in a picturesque gazebo that stands upon a motor-powered float. One guest remembers a summer party when he stood on the grass between the flower borders watching the gazebo drift across the water and felt as if he were on a Franco Zeffirelli stage set at the Metropolitan Opera House. Although the woman of the house says her dream of old age is to sit on the terrace watching the plume poppies and cimicifuga fight it out, most people who know her find such passivity hard to imagine. ●



This page: The warm, inviting, boldly accessorized family room typifies Gary McBournie's decorating scheme for this new house in Naples, Florida. The old New England dough box used as a sofa table is one of a handful of antiques from the owners' previous residence. The armchair is a French antique. Chair fabric, Brunschwig & Fils. Opposite: A still life in a hallway is centered on a console McBournie modeled after an Italian antique.

The house measures 9,000

Writer: Jane Margolies
Photographer: Gordon Beall
Producer: Senga Mortimer



A Talent for Comfort

square feet; Gary McBournie's job was to make it cozy



GARY McBOURNIE'S LONGTIME CLIENT TOLD HIM she was trading in her 4,000-square-foot second home in Naples, Florida, for something cozier in the same town. So the Boston-based decorator was more than a little surprised when he flew down in May of last year to take a look at the new place.

All 9,000 square feet of it.

"I was stunned," McBournie says. His client, unable to find a small place to her liking, had snapped up this one, overlooking a golf course. Her husband was about to retire, and they were determined to settle in by Thanksgiving. As McBournie wandered through the echoing interior, still under construction, he wondered whether he could—in six months—turn these vast, high rooms into intimate spaces for entertaining and casual family gatherings.

Ordinarily, McBournie would have gone straight back to the airport, but to this client, with whom he had worked on four residences including the first Naples house, he said yes. He knew her taste (bright colors, strong pattern, and substantial dark-wood

Both views: The living room, which has three seating areas, is arranged to be cozy for two or twenty. A few colors, patterns, and shapes—used repeatedly—tie it all together. The printed linen on the armchairs is Vita's Garden by Brunschwig & Fils. Yellow stripe on ottoman, Pierre Frey. Woven cotton rug, Stark. The red-lacquered cocktail table by Gary McBournie has a raffia top. Woven-straw cube stools are from Room in Naples.





furniture). And he knew she was decisive. "She makes up her mind and never turns back," McBournie says with admiration. "When we go shopping she'll walk through a store saying, 'Yes, yes, good, good,' without even breaking her stride."

He snapped photographs to take back to the office, and there he started sketching floor plans. Within weeks he was back on-site, giving instructions to the construction crew and choosing a drapery workroom in Palm Beach. "On the previous Naples house, I had been able to send painters and curtain makers down from Boston," he says. "But now we just didn't have time."

Because the house was not finished when McBournie entered the picture, he was able to streamline spaces that seemed unnecessarily complicated—eliminating, for example, a sunken bar in the living room. He chose the simplest of mantels from the models the builder offered. Where one room flowed into another, he sometimes ordered walls and doorways to create more separation between spaces. "There was just too much openness," he says.

His initial idea was to keep the decorating simple and beachy: "white walls and seagrass on the floors," he recalls. But color (a coral red, acid green, citron yellow, and royal blue) and pattern (bold stripes and twining florals) began to creep into the mix. Soon the decorating was moving in a more vibrant, more tropical direction. The deep, satu-





Left: In the dining room, chairs on either side of the walnut table are trimly upholstered in solids, while the armchairs at either end are covered in a patchwork that includes the living room's fabrics. Table and chandelier are from John Rosselli, chairs are from Holly Hunt. Above: Designer Gary McBournie, who loves all things green, cut some aloe on the property for the stone mantel.

McBournie knew his client's taste—bright colors, strong pattern, and substantial furniture

rated tones of walls troweled with Venetian plaster held their own in the strong Florida sun, which can wash out pale colors. The pattern lavished on some of the rooms "helped absorb a lot of the space," points out McBournie. "The ultimate decorating scheme was better suited to the climate and to what we were trying to achieve."

Furnishings were chosen as much for comfort—the top priority for the homeowner—as for looks. To the few heirlooms retained from the owner's previous Naples house, McBournie



added some French antiques. But for the most part he relied on new furniture from sources that ranged from Holly Hunt to Crate & Barrel. Overscaled accessories—large seashells and pieces of coral, glass vases filled with flowers or bamboo, spheres in all colors and sizes—gave the designer the strong silhouettes he wanted throughout.

Above: The screened porch, or lanai, is furnished to withstand weather. A rattan set from Pierce Martin has seat cushions covered in water-resistant canvas by Pierre Frey. Floral fabric for throw pillows, Brunschwig. Right: The family room's sofa and chairs, which surround a Crate & Barrel coffee table, are slipcovered for a soft, casual look. The sofa's red cover with yellow piping is quite different from the chairs' yellow covers with red trim.







This page: With its Ionic columns and step-up tub, the bath had built-in drama. A custom-designed wallpaper stripe is bold enough to stand up to the grand space. Opposite: The blue-and-white guest room represents a departure from the color scheme seen in the rest of the house. Awninglike canopies, made from a custom striped canvas from First Editions, are suspended from white rope. "I wanted to play up the height of the 17-foot-tall room," says the designer. Glazed walls have a denim effect.



Although McBournie was the visionary guiding this project, he is the first to credit the homeowner with key decorating decisions. The floral fabric chosen for the living room—a luscious pattern from Brunschwig & Fils called Vita's Garden—was just one such contribution. "I was going for something a little more tropical, but she really wanted that fabric," says McBournie, who is now glad his client had her way. "We work so well together we often joke about going into business," he says.

The collaboration certainly paid off. The designer made his November deadline, and last winter the homeowners enjoyed the husband's first months of retirement here. The woman o the house was gratified to see every room used. Guests, sh says, move freely from one space to the next, comfortably a home in all of them. ●

Manuel Canovas's Fiesole cotton was lavished on the master bedroom's walls, curtains, and throw pillows. "I used it all over, like a toile," says Gary McBournie, who likes the way the pattern seems to fill up space in this enormous room. An 18th-century Louis XIV armoire conceals a TV. The designer fashioned the floor lamps out of barley-twist poles found at a Paris flea market. Opposite: An octagonal anteroom between the master bedroom and bath has graphic appeal. Its chalky white lantern, gaming chairs, and trim stand out against raspberry walls. For more details, see Resources.





This page, left to right: Meredith, Brad, Robbie, and David Karp on the porch of their Long Island home. Opposite: Updated Adirondack chairs from Outdoor Modern echo the blue of the shutters.

Designer Ellen Hamilton helps Brad and Robbie Karp pitch their tent in the "Un-Hamptons"

ISLAND BREEZE



Writer: Michael Boodro
Photographer: Dana Gallagher
Producer: Carolyn Sollis





It's been a long time since the eastern

end of Long Island has been synonymous with the simple life. What fifty years ago was a favorite retreat of artists and families has long since become a confluence of epic traffic jams, competing culinary caprices, and relentless social climbing. You could almost forget that the area was ever anything other than Manhattan by the sea.

But there are pockets of the island that have escaped this fate, even after attracting their share of bold-faced names. It is in one such hamlet, amid towering oaks and privet hedges in what some call the "Un-Hamptons," that the Karp family has pitched its tent, so to speak.

"We rented here for ten or twelve years," says Robbie Karp, general counsel for a *Fortune* 500 fashion firm. "Th one Memorial Day weekend, I woke and said, 'I'm ready to own.'"

Not that the search was easy. T house that she and her lawyer husbar Brad, and their two children, Mered and David, ended up buying was o that Robbie had ridden by many tin



her bike. "I wasn't thrilled," she mits, until she saw the inside. That's en she called her old friend, decora- Ellen Hamilton.

An energetic blonde who works out a storefront in Brooklyn Heights that okes the charming decorating shops London's Belgravia, Hamilton has a ckground as eclectic as her assign-ments, which currently include the Karps' "French Moderne" city apartment. She attributes her love of color to her youthful jobs in fashion retailing. And unlike many decorators, she has mostly worked directly with architects, ranging from corporate modernists Fox & Fowle to that maestro of high-end eclecticism, Peter Marino.

Above: In the living room, a sofa from Troy is covered with pillows in weatherproof fabrics from Perennials. The overscaled lamp is from Artemide, the striped "beach ball" lamp is from Cité. The rug is seagrass, from Merida Meridian, and the sheer curtain fabric is by Osborne & Little. A custom coffee table holds a plastic chess set designed by Karim Rashid, and the loveseat with nailhead trim is from Cap Sud. Opposite: The wicker chairs and the urns on the mantel are from Coconut Company. The mirror is from Aero, and the steel fire screen and andirons are from Troy. The porcelain-topped garden table is by Catherine Lagot.

"It was a modern house, and I decided I should be



true to the house's origins," says Ellen Hamilton



I did Robbie's first family apartment
n she got out of law school," Hamil-
says, "and now we're working on her
ant a grand apartment' apartment on
tral Park West. This house was kind of
k sideline, a wash-and-wear house."
lot that it looked that way initially.
d what the house was like when she
saw it, Hamilton's response is a gasp of "Oh my God." Though the house was fairly new, built by the captain of a cruise ship, "it was dark and heavily 'decorated,'" she says with a grimace. "It was a modern house, though, and Robbie likes modern. I decided I should be true to the house's origins."

The first thing Hamilton did was to paint most of the trim white (except for

Above: The furniture on the screened porch is by John Hutton at Holly Hunt, and the small side tables are by Donghia. The seagrass rug is from Crate & Barrel. Opposite: The white oak dining room table from Troy is surrounded by Donghia chairs. The bamboo and raffia chandeliers are Japanese, from Takada Design. The vivid green of the Osborne & Little sheers at the windows matches the color of the trim.



Above: In the master bedroom, the bed and side chairs are from Room. The bamboo patterned curtain fabric is from Osborne & Little. Opposite: In Meredith's room, the canopy beds are by Desiron, hung with sheers from Osborne & Little. The vinyl striped rug is from Troy; the velvet footstools are by Karin Fahrbach. For more details, see Resources.

the dining room, which got a vivid high-summer green on the door and window frames) and the walls with colors that cool—faded blues and greens and off yellows, warmed by the vivid oranges of sunsets. The only structural change was the addition of a hexagonal screened-in porch that acts as a transition between the dining room and the expansive yard, with its rectangular pool, Adirondack-style tree house, and even a putting green and trampoline.

Inside, the decorator used water-resistant fabrics by Pierre Frey and Sunbrella on the upholstery, Osborne & Little sheers at the windows, and vinyl and seagrass rugs throughout, all for easy maintenance. Says Hamilton, "We bought 80 percent of the furniture on two boiling hot August Friday afternoons. Robbie got off work early and we basically did SoHo." Their "blitz shopping" yielded the living room's sofa and steel fireplace fittings from Troy, wicker chairs and the urns on the mantel from Coconut Company, and an orange-striped beach ball lamp from Cité. "Of course," Hamilton explains, "that's the advantage of having a long-term relationship. We trust each other." Adds Karp, "Ellen has a great aesthetic. She pushes me, but not too much."

In addition, there are small touches that add the kind of warmth and whimsy you just can't buy ready-made. Hamilton lined the upstairs hall with white wainscoting topped by a wide picture rail. She then had the family photographs uniformly framed, turning the space into a gallery of personal memories. The curtain rods are bamboo, tied with decorative string ends. A bench is identical to one Robbie Karp had seen and loved in the pages of *House Beautiful*. The children's bedrooms are painted their favorite colors, purple and blue, but in sophisticated shades that they won't outgrow.

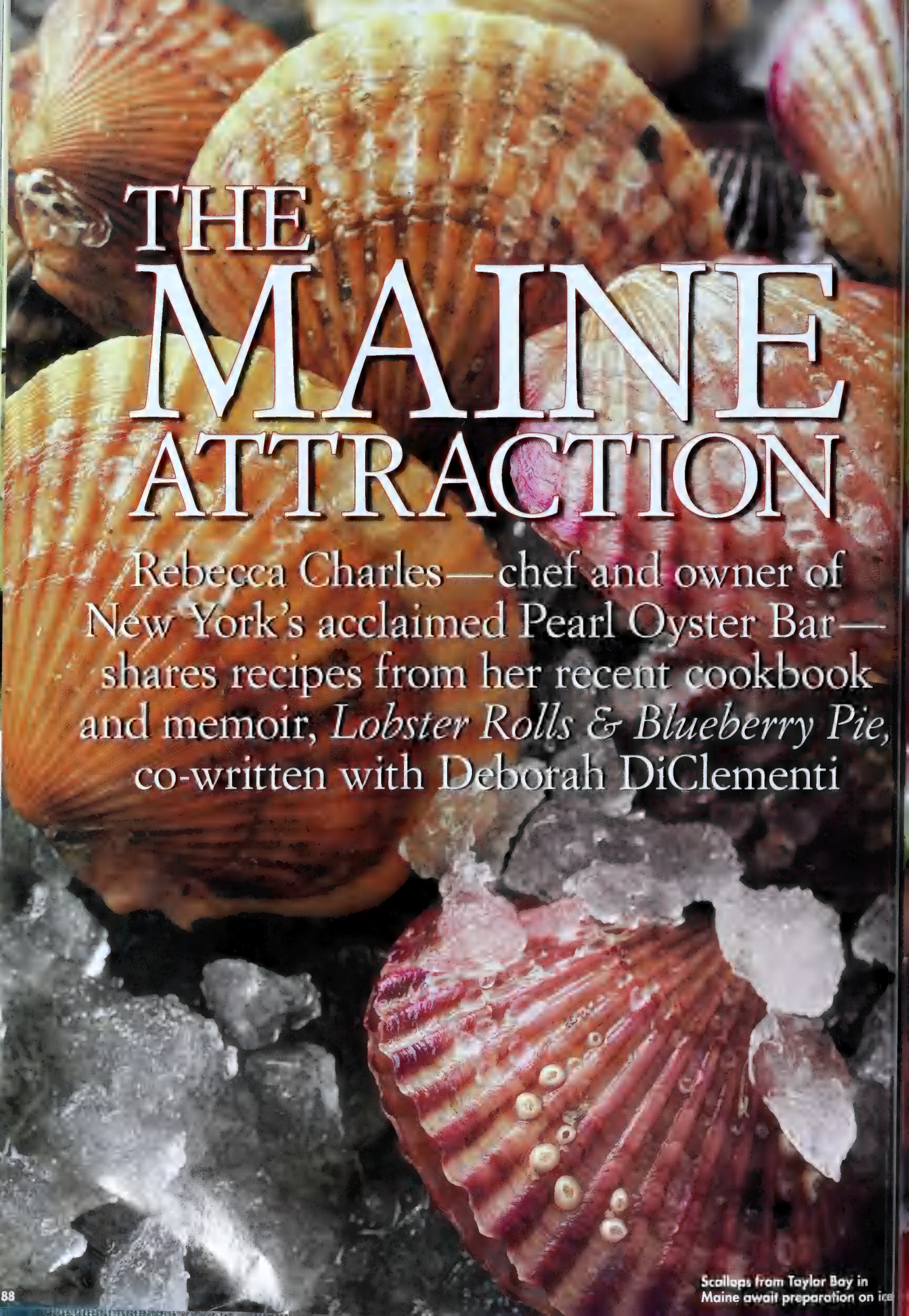
"We wanted a place where we would just be happy—that was the plan," says Karp. "We wanted to have a lot of people in and out, the kind of place where you could spill red wine and not care."

In fact, though it was built by the captain of a cruise ship rather than a whaler, and the kids who live here now are as likely to play video games as Scrabble, this house proves that a screened-in porch, a comfy sofa, and a capacious table where friends and family can gather remain as appealing as ever. "It's really summer camp," says Karp. "You can't help but have a good time." ●



THE MAINE ATTRACTION

Rebecca Charles—chef and owner of New York's acclaimed Pearl Oyster Bar—shares recipes from her recent cookbook and memoir, *Lobster Rolls & Blueberry Pie*, co-written with Deborah DiClementi



Scallops from Taylor Bay in Maine await preparation on ice

e classic lobster roll consists of a butter-
asted hot dog bun filled with lobster
lad; Charles likes to serve her version
th shoestring fries and ice-cold beer.

Photographer: Gentl & Hyers
Producer: Mary-Ellen Weinrib



To purge steamers of sand, cover them with ice water, add 1/8 cup of cornmeal for every pound of clams, and set aside for four hours, adding additional ice as needed. The grains irritate the mollusks, forcing them to release sand in the process.



he pan-roasted cod sandwich can lso be made with haddock, or rouper. Cracker meal mixed in with ıe traditional flour for the coating ives the fish an interesting texture.



Recipes

Recipes adapted from Lobster Rolls & Blueberry Pie *(HarperCollins, $28)*

PEARL OYSTER BAR LOBSTER ROLL

- 2 pounds cooked lobster meat, chopped roughly into ½-inch and ¾-inch pieces
- ¼ cup finely chopped celery
- ¼ cup Hellmann's mayonnaise
- 2 teaspoons fresh lemon juice
- Pinch of kosher salt and freshly ground black pepper
- 2 teaspoons unsalted butter
- 2 Pepperidge Farm New England–style (top-loading) hot dog buns
- Fresh chopped chives

Place lobster meat, celery, mayonnaise, lemon, salt, and pepper in a large bowl and mix thoroughly. Cover with plastic wrap, and refrigerate until ready to serve.

Melt butter in a sauté pan over low to medium heat. Place buns on their sides in the pan. Flip buns a couple of times so that both sides soak up equal amounts of butter and brown evenly. Place buns on a platter, and fill with lobster salad. Top with chives. Serve with shoestring fries. Serves 2.

SHOESTRING FRIES

Soaking potato strips in water—which leaches out some of their starch—and frying them twice guarantees fries with a crisp texture.

- 3 large Idaho potatoes, peeled
- 1 quart peanut oil
- Kosher salt to taste

Cut potatoes with a mandolin or sharp knife into ⅛-inch-thick slices and julienne into thin strips. Place in a bowl of cold water for 30 minutes. Drain in a colander and pat dry with paper towels.

Heat oil in a deep-fat fryer to 350°F. Drop small batches of potato strips into oil, being careful not to crowd the fryer. Fry for 2 minutes. Remove with a slotted spoon and place on a cookie sheet. When all the potatoes have been fried, repeat the process, refrying potatoes until golden brown, about 2 minutes per batch. Drain on paper towels. Salt and serve immediately. Serves 4.

STEAMER CLAMS

Note the classic way to consume a steamer: remove it from the shell, dip it into broth to rinse away any errant sand (purging doesn't get rid of every last grain), then dip in butter and eat.

- 4 cups water
- 4 pounds steamer clams
- Italian parsley sprigs
- Clarified butter (recipe follows)
- Lemon wedges

Place water in a steamer or large saucepan with a lid. Bring to a boil, add clams, and cover tightly. Steam about 3 to 4 minutes. Discard any clams that are broken or do not open.

Remove clams with a slotted spoon and evenly divide among 4 pails or bowls. Top with parsley. Pour broth into 4 cups. Fill 4 ramekins with butter. Serve immediately with lemon wedges. Have extra bowls on hand for empty shells. Serves 4.

CLARIFIED BUTTER

Excess clarified butter can be used in place of oil for sautéing.

1 pound unsalted butter

Melt butter in a double boiler. When completely melted, skim top. Slowly pour off golden butter into a pan; discard milk solids at the bottom. Keep



Taylor Bay scallops served in their lustrous shells with a leek-and-butter sauce make for a sophisticated presentation; the dish is quick and easy to prepare.


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butter warm until ready to use. Makes about 1¾ cups.

PAN-ROASTED COD SANDWICH

Soaking fillets in milk gets rid of strong fishy flavors.

- 2 six-ounce cod fillets
- 1 cup milk
- Kosher salt and pepper to taste
- ⅔ cup flour
- ⅓ cup cracker meal
- 4 tablespoons canola or peanut oil
- 2 ciabatta rolls, sliced lengthwise and toasted
- ½ cup tartar sauce
- 1 red onion, thinly sliced
- Bibb lettuce leaves
- Lemon wedges

Prepare cod: Soak fillets in a dish of milk for 5 minutes. Remove, set on a plate, and season with salt and pepper. On a separate plate, mix flour and cracker meal. Dredge fillets in flour mixture, coating both sides thoroughly. Heat oil in an ovenproof 10-inch pan over high heat to just below the smoking point.

Place fillets in pan, lower heat to medium, and cook until golden brown, about 3 to 4 minutes. Remove pan from heat and flip fillets. Place pan in a preheated 450°F oven until fillets are cooked through, about 4 to 5 minutes.

Assemble sandwiches: Spread ciabatta halves with tartar sauce. Divide the tomatoes, onions, and greens among two halves and top with fillets and remaining halves. Serve with lemon wedges. Serves 2.

TAYLOR BAY SCALLOPS IN THE SHELL

Work quickly and whisk constantly when making the pan butter sauce—it could break otherwise.

- 1 cup white wine
- 1 small leek, white part only, trimmed, washed, and cut into ¼-inch slices
- Kosher salt
- 16 Taylor Bay or Nantucket scallops in the shell
- ½ pound unsalted cold butter, cut into small pieces
- Freshly ground black pepper

Prepare scallops: In a large saucepan over medium heat, bring wine to simmer. Add leeks, a pinch of salt, and continue to simmer for about 2 minutes. Add scallops and cover pan tightly. Raise heat to high and steam until shells open, about 3 to 4 minutes, checking to make sure there is enough liquid in the pan after 2 minutes and adding more wine if necessary. Remove scallops, dividing them between 2 warm bowls, and set them aside in a warm place.

Make sauce: Continue cooking remaining liquid in pan until reduced to 1 tablespoon. Add butter, whisking constantly, until it has been incorporated. Remove pan from heat, season sauce to taste, and pour over scallops. Serve immediately. Serves 2. ●



Producer: Marisa Marcantonio

a closer look

Can't get enough of the great design in this issue? Look no further



pages 52–59



◀ The Super Coco lamp is made from tropical coconut wood, has an ebonized base, and, measuring 84 inches high, also has a substantial presence. Price: $1,425. From Chista: 212-924-0394; www.chista.net.

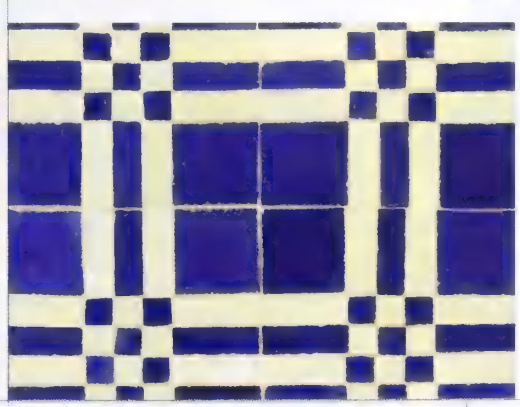
▶ The sleek and sophisticated Round Federal mirror makes an 18th-century standard modern. Price: $220. From Global Views: 888-956-0030; www.globalviews.com.

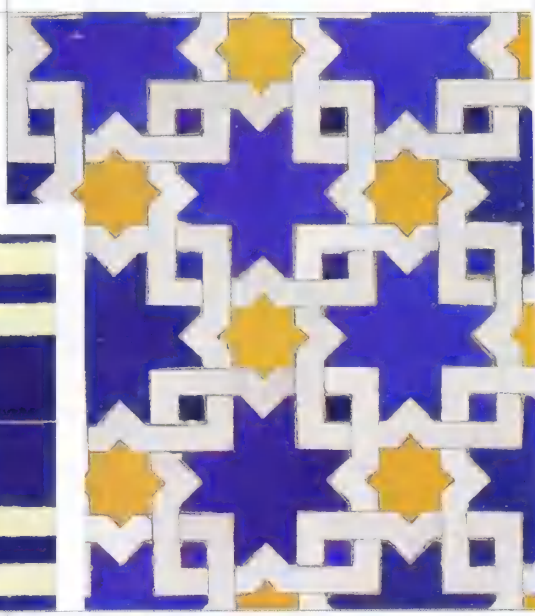




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▼ Use Bravo and Batha handmade mosaic ceramic tile to create a colorful bathroom. Price: $45 and $75 per square foot. By Mosaic House: 212-414-2525; www.mosaichse.com.







◀ Silk pillows with mirror-and-sequin embroidery bring texture and shimmery dimension to any milieu. Price: $38 each. By Two's Company: 800-896-7266.



◀ Light up Arabian nights with this Middle Eastern glass lantern — you won't have to wend through a souk to find it. Price: $150. By Wunderley: www.wunderley.com.

a closer look



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▶ Set a mood instantly with the Flat-top pillar candle holder. Price: $64. From Global Views: 888-956-0030; www.globalviews.com.



▼ Bring earthy elements indoors with m plywood cross-weave poufs. Price: $425 By Asiatix: 800-665-6616; www.asiatix.





pages 80–87

▶ Employ traditional elements in unexpected ways — display the cast-iron Louvre urn on a mantel. Price: $79. From Wisteria: 800-767-5490; www.wisteria.com.

▶ A rug can create visual interest instantly. This hand-dyed and woven Ross plaid version (shown in blue and cream) is also available in natural. Price: $22 per square foot. From Elizabeth Eakins Cotton: 203-831-9347; www.elizabetheakinscotton.com.





▼ An inspired riff on its classic Adirondack cousin, the Archie's Island Chair is available in assorted shapes and colors. Price: $385. By Outdoor Modern: 800-486-1183; www.outdoormodern.com.



▼ Colored handmade china can have rustic simplicity against a stark surface Prices (from top): $30, $40, and $52. By Mary Anne Davis: 518-392-7308; www.davistudio.com.





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BATHROOM BLIS

How to combine taste, style, and function to create a beautiful bathroom

This excerpt, from the upcoming House Beautiful 750 Decora ing & Design Ideas, *offers seven categories of tips and ideas o how to enhance your bathroom. The book will be published th September by Hearst Books.*

Showers

Stone, slate, marble, ceramic, or glass floor and wall tiles in the shower are the best ways to go. They last longer and clean up better than other materials. When you install or replace a showerhead, the tallest member of your family should stand in the stall or tub to determine where the showerhead should be positioned. Also, plastic shower curtains are clingy and lose their freshness, whereas natural fiber shower curtains are simple to launder; "easy glide" ball bearing chrome hooks facilitate opening and closing.

Tubs

If you buy an antique claw-foot tub, check to see that all four feet are intact and firmly attached. (Repairs on old tubs and hardware can be tricky and costly.) Install a hotel towel rack with multiple rods above your tub; it will make room for storage space elsewhere. Consider investing in a new tub rather than using a spray-on chemical treatmer on an old one; it won't last!

Sinks

Pedestal sinks look stylish and strong, but they eat up storage space. A wall-mounted sink—or a sink set into a counter space over cabinets is more practical in a tiny bathroom.

Mirrors

Don't cover a wall with a big slab of mirror: a large framed mirror, or several smaller ones hung on walls or even propped up on the floor, are more attractive and easier to clean. Also, make sure your mirrors are beveled, which gives them a more finished, decorated look. Magnifying mirrors are a must; they work best when attached to accordion-style metal arms located to one side of your medicine cabinet. Choose a quality swing-arm mirror that can take a lot of we and tear.

(Continued on page 10

Plastic shower curtains are clingy and lose their freshness, whereas natural fiber shower curtains are simple to launder

Shower curtain by Raoul Textiles, Mando in Delft through A.M. Collections.

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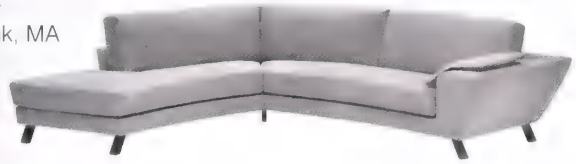
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This generously sized master bath in a New Haven, Connecticut, house is lit by outside windows in the tub area in addition to high interior windows over the countertop.

If you desire a small area rug, consider hemp—it doesn't attract mildew, and it's strong enough to withstand frequent laundering



(Continued from page 98)

Toilets

If you live in an older apartment building or house and are replacing your toilets, make sure to measure, measure, measure. Many of the new toilets are too large for old bathrooms.

Color & Accessories

Select white tile, toilets, tubs, and sinks, and your bathroom will not date. Inject color through painted or papered walls, shower curtains, window treatments, and towels.

Keep the knickknacks to a minimum. A profusion of doodads leaves a large bathroo without focus and a small bathroom cluttered and cramped.

Hang pictures on the walls—they add a charming and friendly note.

Quick Fixes

If your budget doesn't allow for a total bath redo, replace the hardware. Chrome, brass, pewter, and nickel are like good jewelry on a plain dress.

A dark, windowless bathroom should be kept light and bright: stick to white or shiny pastel colors. ■

Left: This bathroom in a restored 19th-centur London house features tongue-and-groove paneling on the walls and bathtub. For more details, see Resources.

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thoughts of home

(Continued from page 40)

free stone, a three-foot-high pile the diameter of a large above-ground swimming pool. On more than one occasion, I employed members of the local Quaker school's varsity wrestling team and several college boys on vacation. I bartered cases of protein drinks for muscle power with guys from my gym. I wore out the shock absorbers on my Corolla wagon, smashed fingers, and scraped shins. I rented a truck with a hydraulic lift.

In the midst of creating my own stone yard, I dreamed up a scheme that considered light and dark, space and air, function and beauty. I dreamed of breaking up the land's slope into outdoor rooms defined by elevation, plantings, surface, and purpose. I would need a wall between the newly flattened terraces, and steps to link them together. The wall, running parallel to the back of the house, would be a tableau of gray and green, stone and plants—orange and pink lantana above the wall, I thought, and deep purple verbena mixed with thyme at its base.

Somebody had to plan and build all of this. I started talking to landscape designers and architects. I trawled the neighborhood in search of good stonework and when I spotted it, I rang the doorbell. I got names of stonemasons and tried to spark their enthusiasm both for the project and the leanness of my budget. With each meeting, I gleaned a sense of my dream's enormity from their reactions.

"You're talking about a barbecue *kingdom*," joked one landscape designer.

Exactly. I have called it that ever since.

I thought I'd found the right guy, but when his estimate came in, roughly the equivalent of a year's mortgage payments, I realized I couldn't afford any mason at all. I decided to build the kingdom myself.

Backhoes, I discovered, can be rented by the day, along with deft (if unlicensed and uninsured) operators. My earth-moving professional worked a 12-hour day, created mountains of dirt with the three-tined hoe, and made 4- to 16-point turns with only inches to spare, somehow avoiding irreversible damage to the birch tree, house, and burning bush.

Once the land had been roughed into its new topography—first by backhoe, then shovel, then bow rake—I began to build. The wall, as I imagined it, would bisect my back yard into upper and lower sections. It would stretch 20 feet across and three feet high. A set of wide steps would break the line of the wall and lead to the higher level. It would hold back the earth while offering up a dramatic focal point, the perfect marriage of function and form.

Dry-laid walls, according to my masonry library (culled from the Internet and yard sales and used book stores), are always in motion. Without mortar to keep them locked in place, they respond to the thrust and pull of gravity, their own weight pushing downward even as the earth they retain, swelling and contracting as water freezes and melts, presses on them with tremendous lateral force. Since mine was going to be more than two feet high, it couldn't be plumb but would have to slope ba against the earth an inch or two for every foot of its height.

I could see how easy it would be to make a misstep. Ca lessness could spell failure and possibly catastrophe. In orde manage the resulting anxiety, I regularly invoked a motivatio mantra. *What's the worst that could happen?* I invoked it as massive dump truck groaned up the narrow driveway to unl seven tons of gravel. I invoked it as I dug out the footing my wall, tied the leveling string to posts at the wall's outerm edges, and began to lay rocks.

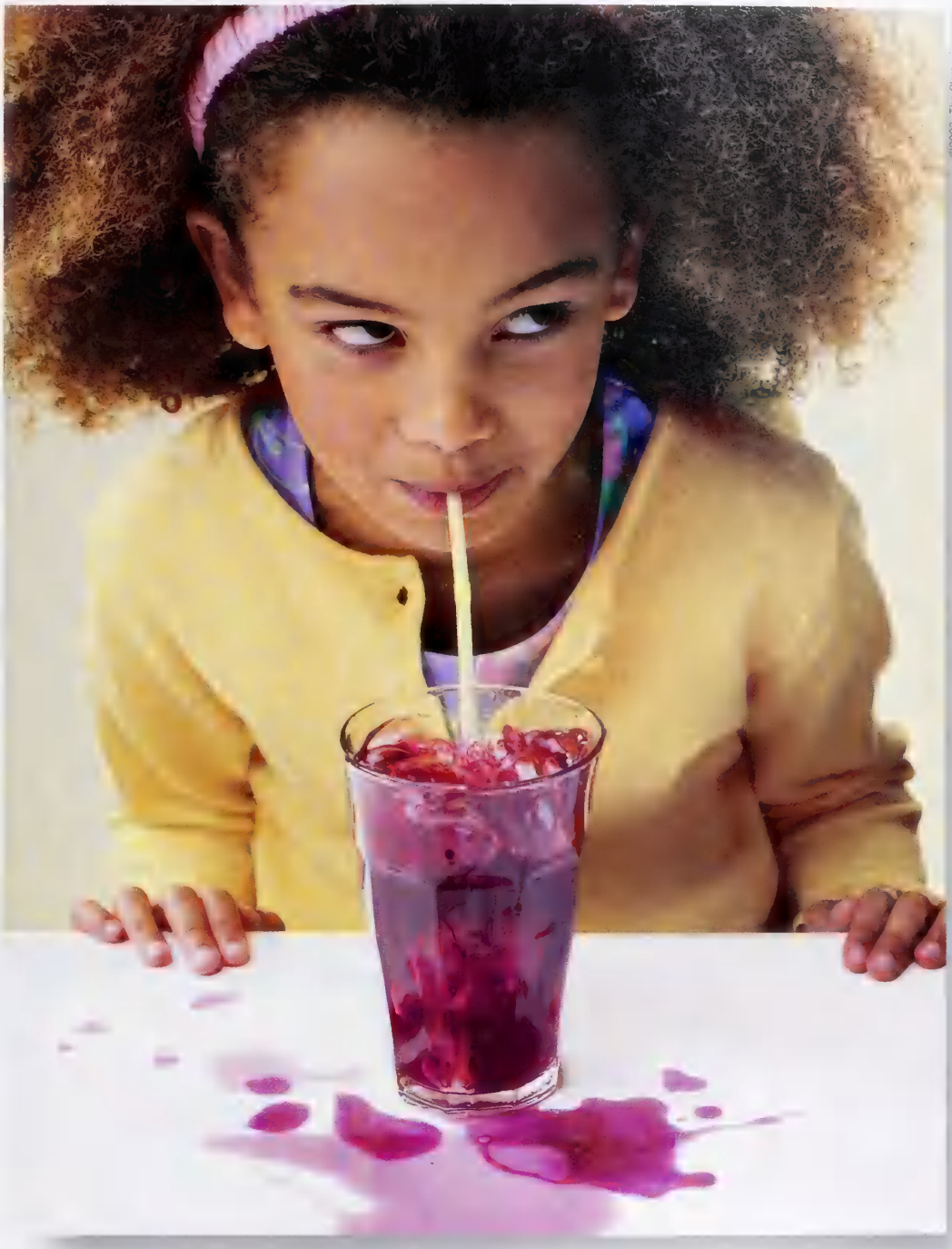
What *was* the worst that could happen? The answer var with the task and my mood. The wall could fall down—upsetti but not as dire as if I were to pitch the surface of the patio bel the wall at the wrong drainage angle and flood my basement.

Most of my books were from the 1970s, written by resol hippies who baked their own bread inside the cabins they l built with logs they had felled. I confess: I like having utili provided for me, and so I skipped the chapters on dams water turbines. But the authors' reverence for stone—for rituals of gathering and laying it—was infectious. I got los admiring mineral deposits, comparing coloration, and delib ating which piece of schist to use next. My view of the w changed: I had always thought of the ground beneath m solid and immobile. Now it was a living, breathing forc understand, contend with, oblige. I took the authors' advic bend my knees, keep my back straight, and handle each ston few times as possible, to build "one over two and two over c so that no vertical joint ran more than one stone course's hei I followed their directions to plant as I built, to embed suffic soil into the wall pockets for sedum and thrift and thyme.

It takes a village to build a wall: both of my sisters scaver stone and reported new caches. My mother clipped articles f gardening magazines and took me to see an 80-year-old s wall at the arboretum nearby. My father supervised fro lawn chair now and then, poised somewhere between bem ment and disbelief, occasionally offering advice on shove technique. The landscaper neighbor I would see on the c muter train deliberated step construction with me, took my questions about slope and grade and rise, and returnec next week with reference books or mathematical formulas. sculptor around the corner came by periodically just to *ooh ah*. My peanut gallery, the woman across the street and her young children, came for entire afternoons whenever h machinery was involved.

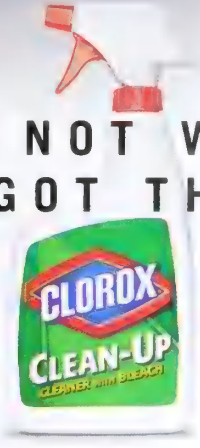
But for the most part, it was just me—as the sun came u wrenchingly hot afternoons, even in the rain. When life was g when I was lonely, when I just needed a break from writi aimed to use each rock as I had found it, but when I had to c off an end or a bump, I whacked away with safety goggles in p a how-to diagram in mind, and all my might. I was consum admit it. I loved keeping my own company this way, chipping at a monumental task stone by stone.

(Continued on pag



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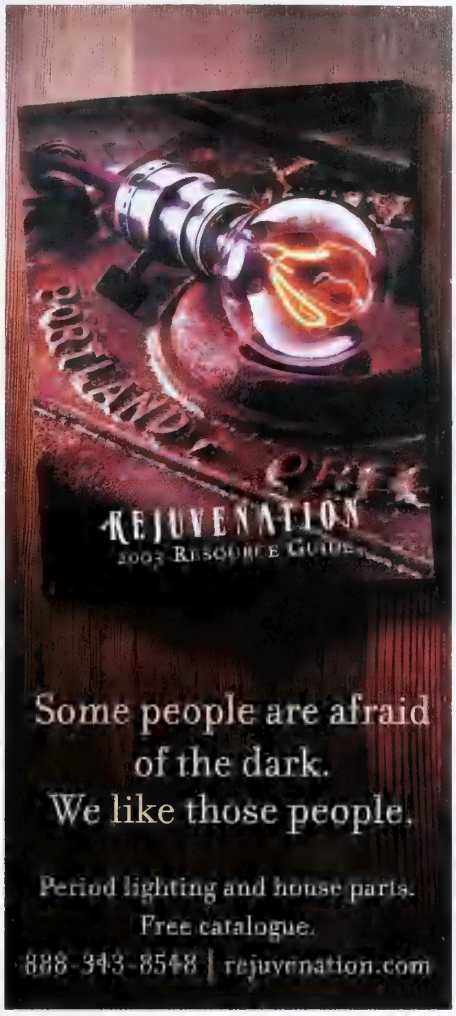
houghts of home

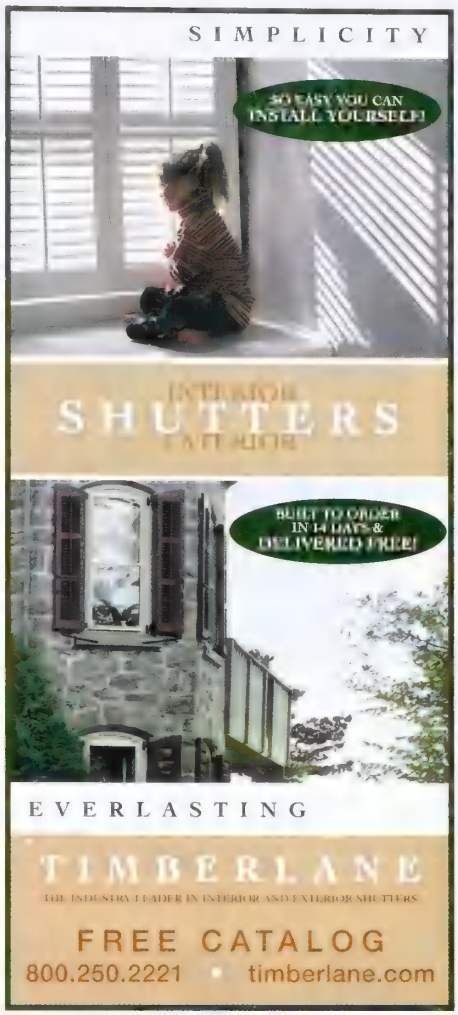
(ontinued from page 106)

People mourn the dissolution of a mar-
age, and I did too, an entire past and
ture irrevocably torn asunder: but what
ey often don't concede is the vast libera-
on from having to reach consensus. I was
e queen and arbiter of all I surveyed. I
ose the upholstery fabric for the din-
g room set that I picked up at the local
rift store. I decided to break ground
my yard and make it into something.
hose the plants. I overpruned the hel-
bore. I gave up on the Japanese maple,
inelegant volunteer I'd never liked and
hich was horribly sited, but which, with
ch other as witness, my husband and I
uldn't bear to destroy.

Some people will tell you that building
lls around yourself is a bad thing, that
ortress protects but can also imprison. I
nd just the opposite to be true. I built a
ll that served only, and in every way, as
opening. My humble dry-laid retaining
ucture was an assertion of my engage-
nt with life and rootedness separate and
rt from the married me. I discovered
top and bottom boundaries of my own
thetic. This was a home I was making
uit no one but myself.

This tale of crumbling and building
s have a happy ending. It's not merely
t I met a man along the way who could
ld steps, who fell in love with me and
ith him, who sketches pergolas for me
is free time—although that's happy
ugh. It's not just the self-empowerment
ssage: *I am woman, watch me lay up*
e. It's that I made a home for myself
of broken pieces. I made it in a wacky
that may eventually need repair (the
hern end of the wall began to show
s of bowing after one winter). I made
ithout knowing that I could, I made
ithout knowing how, I made it with-
a budget or a schedule or any sense of
ther it would eventually come together.
l it anyway, and I'm proud of it, even
ugh I would do it differently now (see
ing, above). But I did it, and I have
sformed the yard into a sequence of
ant parlors that feed into one another,
e from one to the next, my own emer-
necklace of welcome and love. ●







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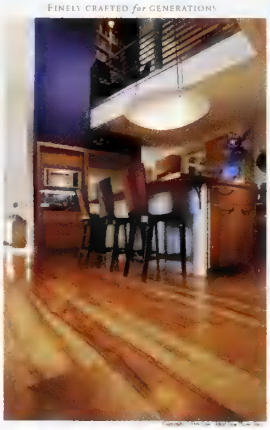
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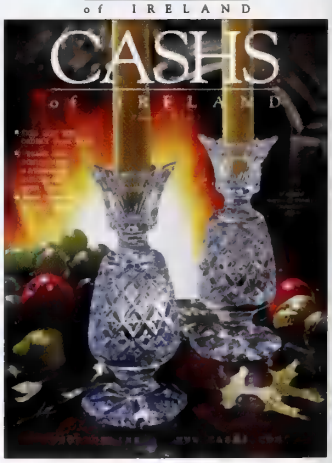


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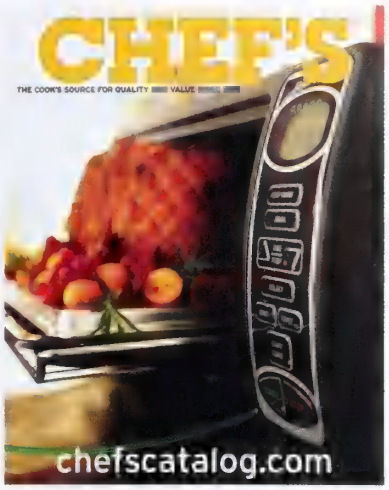
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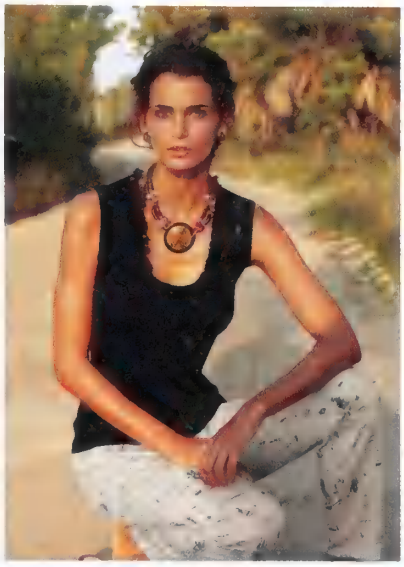
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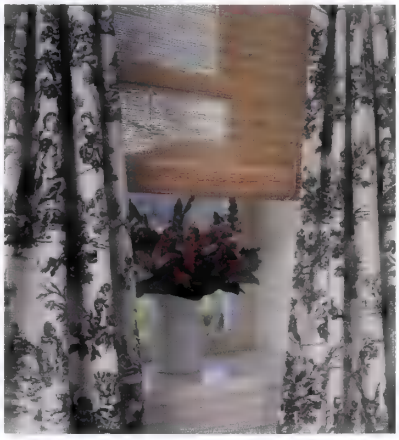
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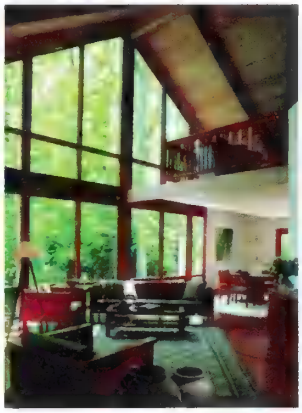


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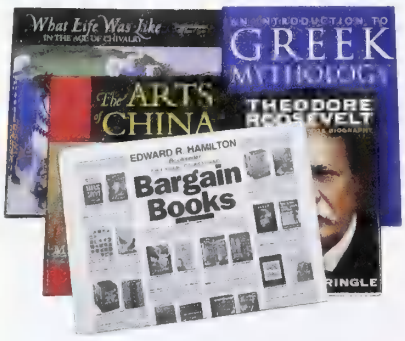
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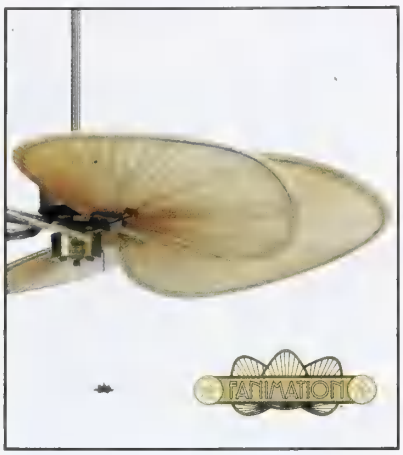
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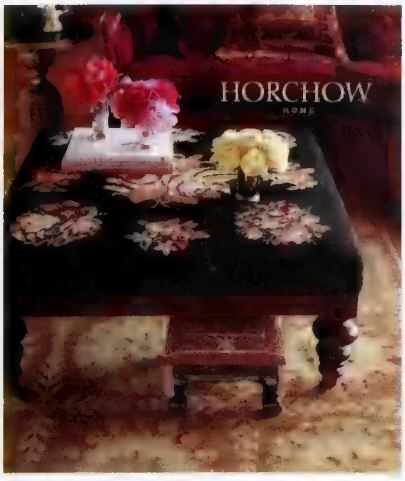


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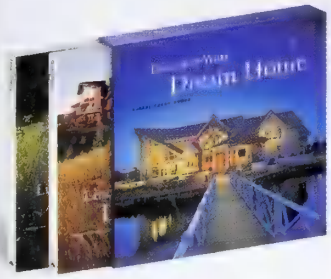
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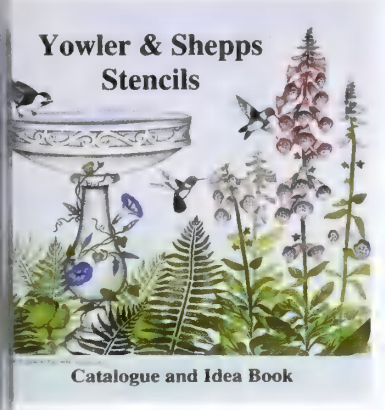


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Items not mentioned are from owner's collection.

31 IN AN INDIGO MOOD

Upholsterer: **Carl Dellatore,** D&F Workroom; 212-352-0160. *Page 31: Fabric panels (left to right):* **(1)** Mei Ling #26634-010—Scalamandré (T); 212-980-3888. **(2)** Greeff's Balmoral Linen Stripe #1231064 in Marine—F. Schumacher (T); 888-298-3888. **(3)** Williamsburg Pomegranate Resist in Document Blue #168264—F. Schumacher, see above. *Fabric on pillows:* **(4)** Jasper Conran's Sprig #FJ001/02 for Designers Guild—Osborne & Little (T); 212-751-3333. **(5)** Yumihama #10049-02—Donghia (T); 800-366-4442. **(6)** Romo's Orissa #7016/02—ARTE Wallcoverings and Fabrics (T); 800-338-2783 on C&C Milano's Pool chaise—Bergdorf Goodman (R); 800-558-1855. **(7)** Hable Construction's Figs in navy—A.M. Collections (T); 212-625-2616. **(8)** Oxus #2303-2-Carleton V (T), 212-355-4525. **(9)** Benoa Cotton Print #51242.01—Brunschwig & Fils (T); 212-838-7878.
Page 32: Fabric panels (left to right): **(1)** Raoul Textiles' Kashmir Delft #152B39—A.M. Collections, see above. **(2)** John Robshaw Textiles' Hibiscus—A.M. Collections, see above. **(3)** Persimmon Floral LFY10820F—Ralph Lauren Home (M); www.rlhome.polo.com. *Fabric on pillows:* **(4)** Samba #F2433-285 in Bleu Matelôt on the Antoinia Chaise—Pierre Frey (T); 212-213-3099—Amy Howard Collection (T); 901-547-1448. **(5)** Nanou Cotton Print #79539-203—Brunschwig & Fils, see above. **(6)** Indigo Vine #15000/01—Chelsea Editions (T); 212-758-0005. **(7)** John Robshaw Textiles' Samode—A.M. Collections, see above. **(8)** Coxcomb #33945-6—Clarence House (T); 212-752-2890.

36 FASHION SENSE

Pages 36 to 37: Designer: **Barbara Barry.** For information on Barbara Barry's Signature line, contact Baker Furniture: 800-592-2537. *Web site:* www.bakerfurniture.com.

44 HOLLYWOOD HAVEN

Pages 44 to 51: Designers: **Tim Clarke;** 310-659-1950. Scott Joyce; Scott Joyce Design, 310-289-4999. *Living room:* **Moroccan lanterns**—Hollyhock (R,T); 310-777-0100. **Sofas,** custom by designer. **Sofa fabric,** khaki—Ralph Lauren through Hinson & Co. (T); 310-659-7075. **Low table,** custom by Scott Joyce—available through Postobello (R,T); 323-931-1899 *Terrace:* **Daybed fabric**—Sunbrella through Outdoor Fabrics (MO); 800-640-3539. **Moroccan side table**—Brenda Antin (R,T); 323-934-8451. **Urns**—Inner Gardens (R,T); 310-838-8378. *Den:* **Low table,** custom by Scott Joyce. **Ceramic drum**—Inner Gardens, see above. **Magazine basket**—Algabar Home & Life (R); 323-650-7867. **Skylight louvers**—Victor Robles (M); 323-261-8905. *Dining room:* **Bookcases**—Civilization (R,T); 310-202-8883: **Table,** custom by Scott Joyce. *Bathroom:* **Bath mat,** teak—Waterworks (M); 800-998-2284 *Bedroom:* **Screen,** vintage; **dresser,** 1940s—Downtown (R,T); 310-652-7461. **Striped bed cover**—Scandia Down (R); 310-274-6925.

52 SKY HIGH

Pages 52 to 59: Designer: David Kleinberg, David Kleinberg Design Assoc.; 212-754-9500. *Dining room:* **Table linens,** custom by designer—Nancy Stanley Waud Fine Linens (R,T); 310-273-3690. *Living room:* **Sofas,** custom by designer; fabricated by—Anthony Lawrence-Belfair (T); 212-206-8820. **Sofa fabric,** Juliette in Gesso #9111-10—Rogers & Goffigon (T); 212-888-3242. **Danish armchair silk fabric,** discontinued; similar available, Star Sapphire #2618400—Decorators Walk (T); 212-319-7100. **Coffee table** with leather-covered top, custom by designer, see above. **Swedish vase**—Antik (R,T); 212-343-0471. **Standing lamp,** Nessen—MSK Illuminations (R,T); 212-888-6474. **Moiré rug,** custom colored by designer—Patterson, Flynn & Martin (T); 212-688-7700. *Entry hall:* **Glass vase**—Troy (R); 212-941-4777. *Master bedroom:* **Wall-to-wall carpet**—Patterson, Flynn & Martin, see above. **Standing lamp**—Stephen McKay (T); 212-255-2110. **Bed linens**—Calvin Klein Home Collection (R); 877-256-7373. *Kitchen:* **Appliances**—KitchenAid (M); 800-422-1230. **Stool**—The Terence Conran Shop (R,MO); 212-755-9079. *Study:* **Sofa,** custom by designer; fabricated by—Anthony Lawrence-Belfair, see above. **Sofa; club chair and wall fabric,** Thorn #9801-01—Rogers & Goffigon, see above. **Print pillow fabric**—Cora Ginsburg (R,T); 212-744-1352. **Ottoman,** custom—Edelman Leather (T); 800-886-8339. **Wall lamps**—Phoenix Day (T); 415-822-4414. **Carpet,** custom—Patterson, Flynn & Martin, see above.

68 A TALENT FOR COMFORT

Pages 68 to 79: Designer: **Gary McBournie;** 617-542-5700. *Throughout:* **Draperies**—Trudi Foster Interiors; 561-586-5525. **Plantation shutters and bamboo shades**—Accent Shutters & Blinds (R,T); 561-588-7974. **Furniture upholstering and fabrication**—Connors Design; 508-429-4980. **Custom shades**—Blanche P. Field; 617-423-0715. **Decorative painting**—Sweet Art and Design (R,T); 239-597-2110. **Custom framing**—Roger Lussier; 617-536-0069. **Pillows; cushions; bedskirts; duvets**—Drape-It; 617-926-8864. **Slipcovers**—Kimberly's Custom Slipcovers; 413-253-5486. *Family room (pages 68 and 75):* **Sausalito sofa** and **Big Sur coffee table**—Crate & Barrel (R, MO); 800-323-5461. **Rolled armchair fabric,** Derby Plain #F1090.07 in red—Osborne & Little (T); 212-751-3333. **Bergère slipcover fabric,** Cotton Club #4275-31 in Cedrat—Manuel Canovas through Cowtan & Tout (T); 212-647-6900. Derby Plain #F1090.07 in red—Osborne & Little, see above. **Tuscan chandelier**—Dennis & Leen through Holly Hunt (T); 212-755-6555. **Area rug**—Stark Carpet (T); 212-752-9000. **Sheer Curtain fabric**—Web Net Casement #9485—Henry Calvin through Donghia (T); 800-366-4442. **Nesting stools,** Amy Perlin Antiques (R,T); 212-593-5756. **Woven reed balls**—Room Interior Philosophy (R,T); 239-261-3340. **Ceiling fan**—J. Butler Collection (R,T); 508-228-8429. *Hallway:* **Console,** custom by designer. *Living room:* **English armchair fabric,** Vita's Garden cotton linen print—Brunschwig & Fils (T); 212-838-7878. **Striped ottoman, pillows on sofa and drapery fabric,** Victoire #F2259 in Mimosa 290—Pierre Frey (T); 212-213-3099. **One-armed loveseat and sofa fabrics**—Fiesta #2275.33 in ecru—Pierre Frey, see above. Cotton club #4275-31 in Cedrat—Manuel Canovas through Cowtan & Tout, see above. **Area rug,** Window Pane plaid—Stark Carpet, see above. **Glass and bamboo sphere candle stands**—Trillium (R); 508-228-4450. **Floral paintings** by Betsy Podlach—Art Cabinet Nantucket (R); 508-325-7202. **Woven cubes,** Adrien Linford (R,T); 212-628-4500. *Dining room:* **Cranbrook dining table in walnut**—Dessin Fournir through John Rosselli; 212-593-2060. **Canterbury side chairs and armchairs**—Formations through Holly Hunt, see above. **Side chair fabric,** Fiesta #2275—Pierre Frey, see above. **Armchair fabric,** custom by designer. **Tuscany chandelier,** Paul Ferrante through John Rosselli, see above. **Hurricane lanterns** (tops only)—William Wayne (R,T); 212-737-8934. **Wire urns,** Amy Perlin Antiques, see above. **Area rug,** Warp Face weave—Stark Carpet, see above. *Screened porch/lanai:* **Rattan furniture**—Pierce Martin (M); 800-334-8701. **Striped seat fabric,** Porquerolles Braise Giroflée #F2308—Pierre Frey, see above. **Pillow fabric,** Tulipa #79485-000—Brunschwig & Fils, see above. **Mirror,** Treillage (R,T); 212-535-2288. *Guest room:* **Headboard,** custom by designer. **Headboard fabric,** Derby Plain #F109012—Osborne & Little, see above. **Canopy and bedskirt fabric,** Heatherton Stripe—First Editions (T); 212-355-1150. **Rope trunks**—J. Butler Collection, see above. **Bed linens,** Schweitzer Linens (R); 212-249-8361. *Master bathroom:* **Wallpaper,** custom—Classic Revival (T); 617-574-9030. **Chandelier,** John Rosselli, see above. *Master bedroom:* **Armoire**—James Grafstein (R,T); 212-754-1290. **Wall, curtain,** and **pillow fabric**—Manuel Canovas, see above.

80 ISLAND BREEZE

Pages 80 to 87: Designer: **Ellen Hamilton,** Hamilton Design Assoc.; 718-596-3200. *Contractor:* **Jim Erb;** 631-286-4598. *Landscaping:* Terra Service Landscaping; 631-286-1054. *Front porch:* **Archie Island chairs**—Outdoor Modern (M); 800-486-1183. *Living room 1:* **Urns and rattan chairs**—The Coconut Company (R,T); 212-539-1940. **Mirror**—Aero Studios (R,T); 212-966-4700. **Striped fabric** on pillows, Perennials' Tropical Stripe in agave #70041—Holly Hunt (T); 212-755-6555. **Fireplace screen**—Troy (R,T); 212-941-4777. **Carpeting,** seagrass—Merida Meridian (R,T); 800-345-2200. *Living room 2:* **Box sofa** by Piero Lissoni for Living Divani—Troy, see above. **Fabric on sofa,** Perennials' Canvas Weave in oyster #624—Holly Hunt, see above. **Coffee table,** custom by designer. **Lucite cubes**—Desiron (R,T); 212-966-0404. **Decorative shells**—The Evolution Store (R); 212-343-1114. **Loveseat**—Cap Sud (R,T); 212-219-8508. **Curtain fabric,** Risa—Osborne & Little (T); 212-751-3333. Chess set, designed by Karim Rashid—MoMA Design Store (MO); 800-447-6662. *Dining room:* **Big Foot** table by E15—Troy, see above. **Dining chairs,** Anziano—Donghia (T); 800-366-4442. **Hanging light fixtures**—Takada Design (R,T); 716-741-9680. **Curtain fabrics,** Estrels and Spinnaker—Osborne & Little, see above. **Bamboo curtain rods,** custom—Hamilton Design Assoc., see above. *Screened porch:* **Reeded sofa, lounge chair, ottoman** and **Gauguin round side table** by John Hutton for Sutherland—Holly Hunt, see above. **Rug and plaid pillows**—Crate & Barrel (R); 800-323-5461. *Master bedroom:* **Room platform bed and Palma lounge chairs**—Room (R,T); 888-420-7666. **Rug**—A. Morjikian (T); 212-753-8695. **Curtain fabric**—Designers Guild through Osborne & Little, see above. **Bed linens**—Pratesi (R); 212-288-2315. *Bedroom:* **Steel canopy beds**—Desiron, see above. **Fabric,** Kapala—Designers Guild through Osborne & Little, see above. **Bed quilts**—Gracious Home (R); 800-338-7809. **Ottomans**—Karin Fahrbach (T); 212-414-8209. **Striped runner**—Troy, see above.

88 THE MAINE ATTRACTION

Pages 88 and 89: Lobster roll: **Glass with fries**—Simon Pearce (R); 212-421-8801. **Red and white stripe fabric**—Pierre Frey at Donghia (T); 800-366-4442.
Pages 90 and 91: Steamers: **Ironstone bowls**—Paula Rubenstein (R,T); 212-966-8954. **Pewter platter**—Amy Perlin Antiques (R,T); 212-593-5756. *Cod sandwich:* **Ironstone plate**—Paula Rubenstein, see above. *Scallops:* **Cast-iron oval pan,** #1332325 Staub (M); 866-782-8287. *Web site:* www.staubusa.com.

98 BATHROOM BLISS

Page 98: **Shower curtain,** Mandarin in Delft, #401B39—Raoul Textiles through A.M. Collections (T); 212-625-2616.
Page 104: Top: **Faucet,** small gooseneck, #225-GN2-FC-204-CP—Chicago Faucet (M); 847-803-5000. ■

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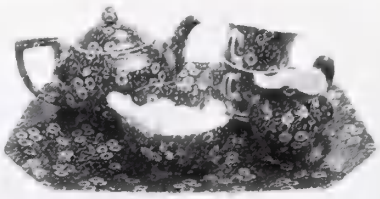
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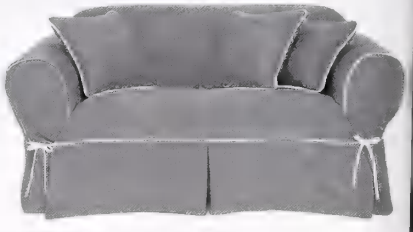
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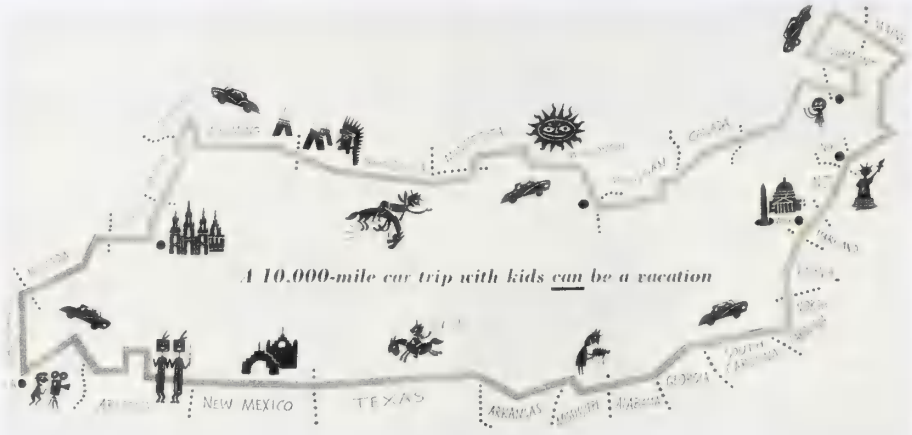
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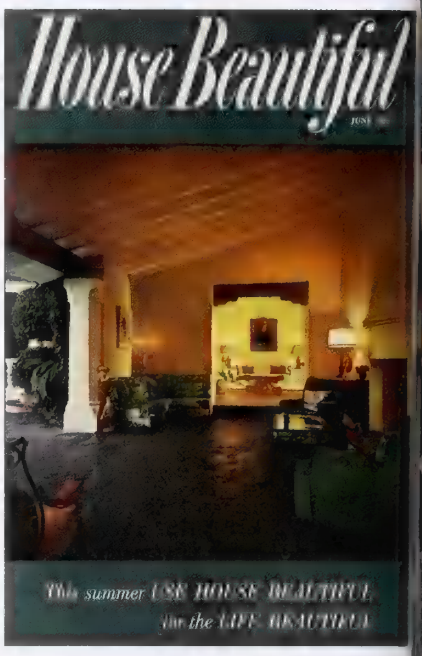
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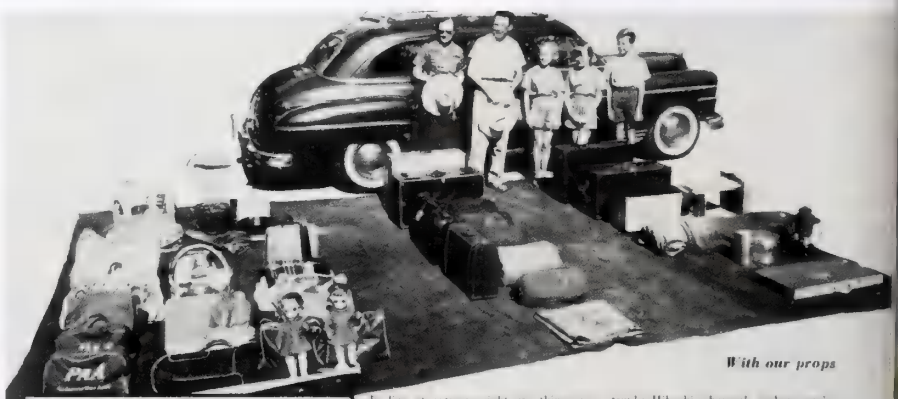
Six weeks in a car with kids! Are you crazy?





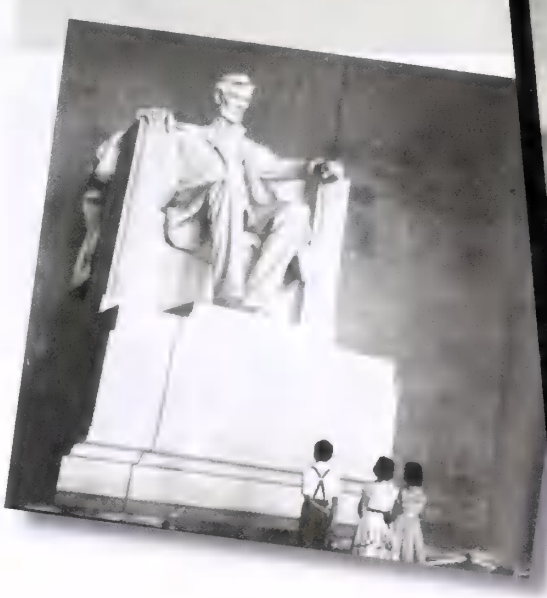
In the summer of 1954, Dorothea and Rodney Walker of Los Angeles planned a ten-day stay with three of their children at the Trapp family music camp in Vermont ("The hills are alive . . ."). They decided they might as well drive and show the kids some of America at the same time. To understand the valor involved in extending the trip into a 10,000-mile loop through 37 states and Canada, remember this was 1954 *B.G.* (Before Game Boy).

Here's how they survived: each child took a camera (not to mention baseball bats and dolls) and kept a trip log. Drive time was broken into manageable two-hour chunks and everyone dived into a surprise bag when they crossed a state line. And the adults did a lot more than enjoy the scenery, thanks to the adventurous kids, who crouched in the Confederate trenches at Fredericksburg and cajoled their parents into climbing the zigzag trails up to the prehistoric Indian ruins near Flagstaff. As Dorothea Walker explained, "If you travel with children, you will find that you aren't just 'looking,' you are 'doing.'" ●









Clockwise, from top left: The route. The story of the Walkers' vacation appeared in the June 1955 issue of *House Beautiful*. Packing light. Composing a shot. Capital times.

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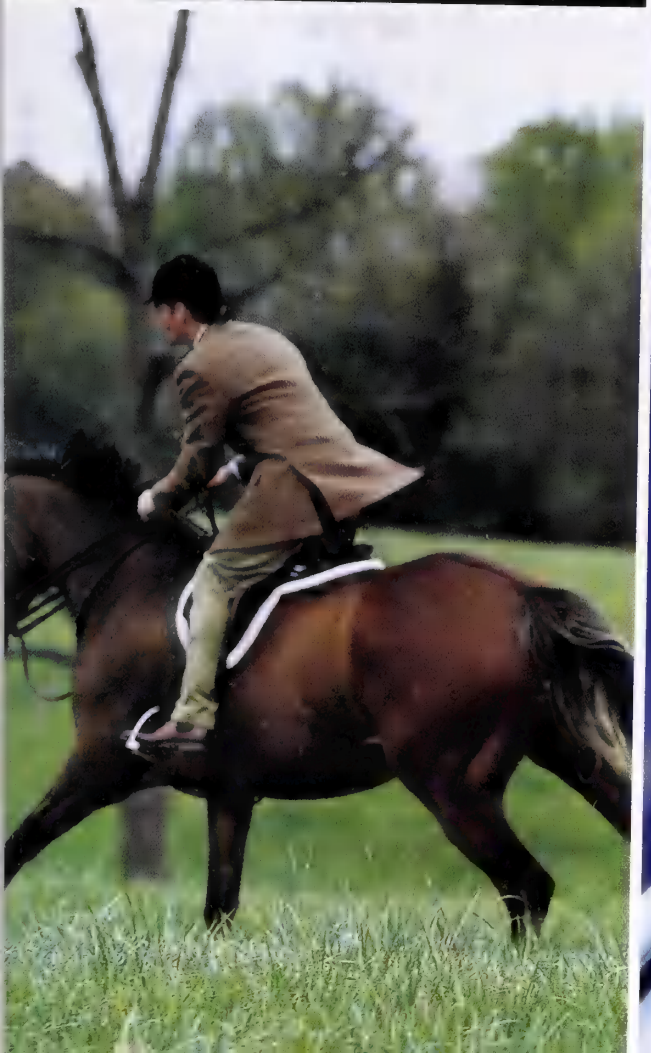
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House Beautiful

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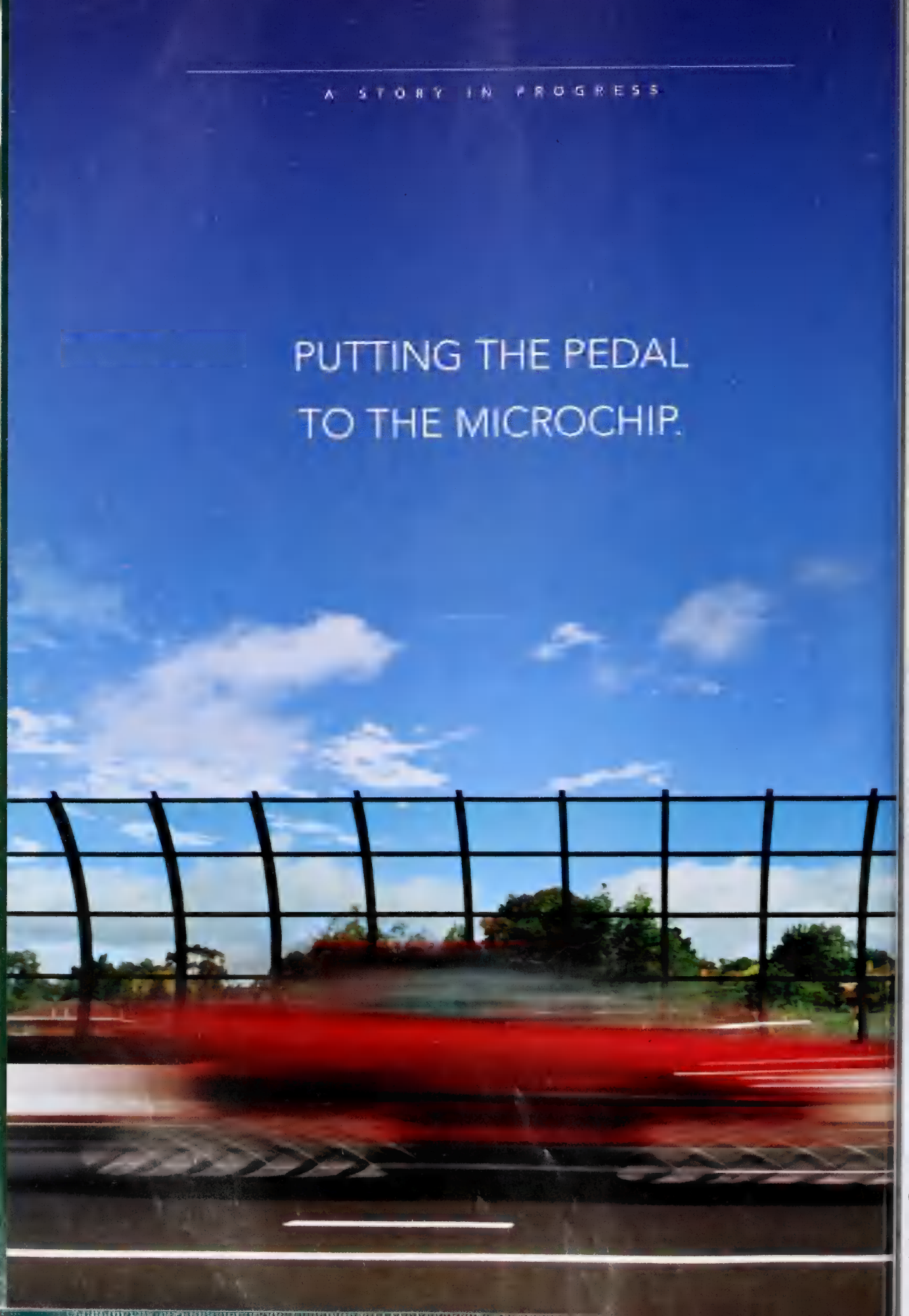
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An antique French mirrored commode and a colorful pair of abstract paintings by Susan Sales set the tone for a Dallas house by designer Jan Showers.
Photograph by Colleen Duffley

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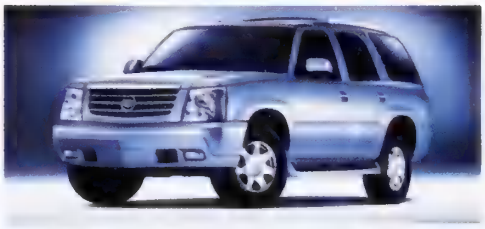
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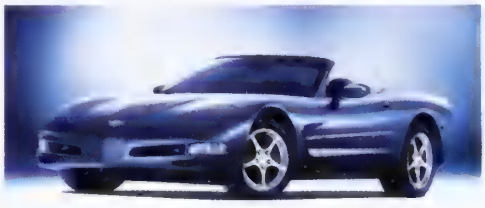
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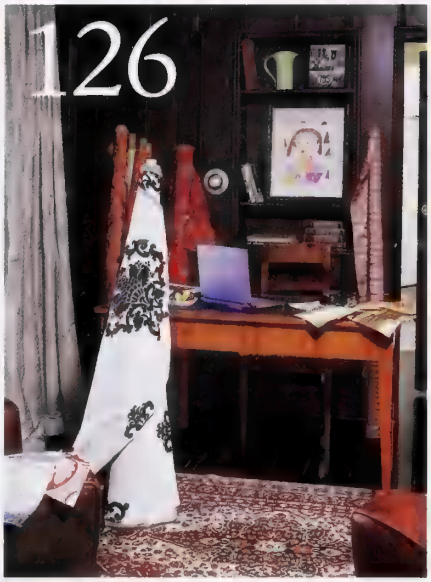
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House Beautiful

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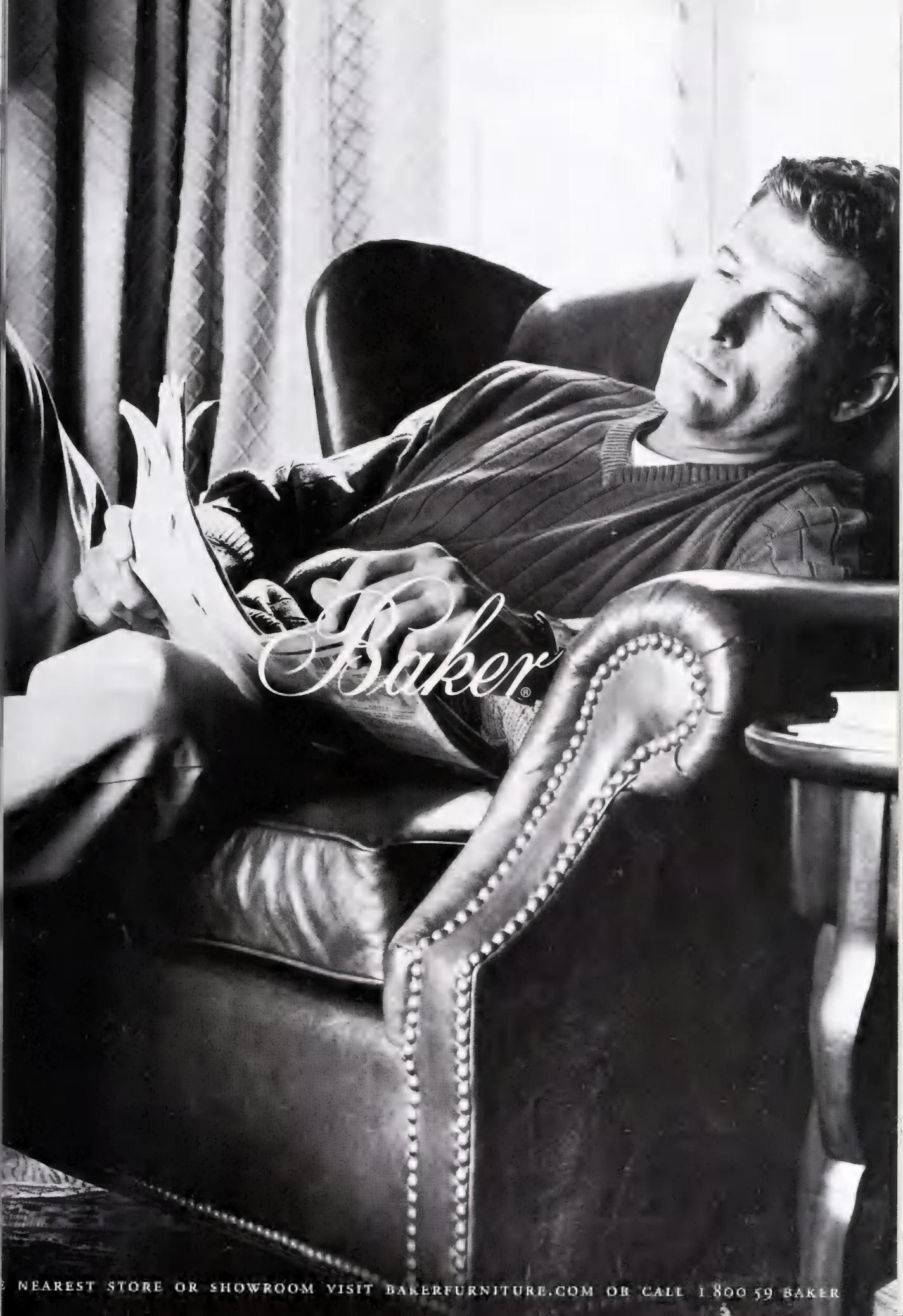


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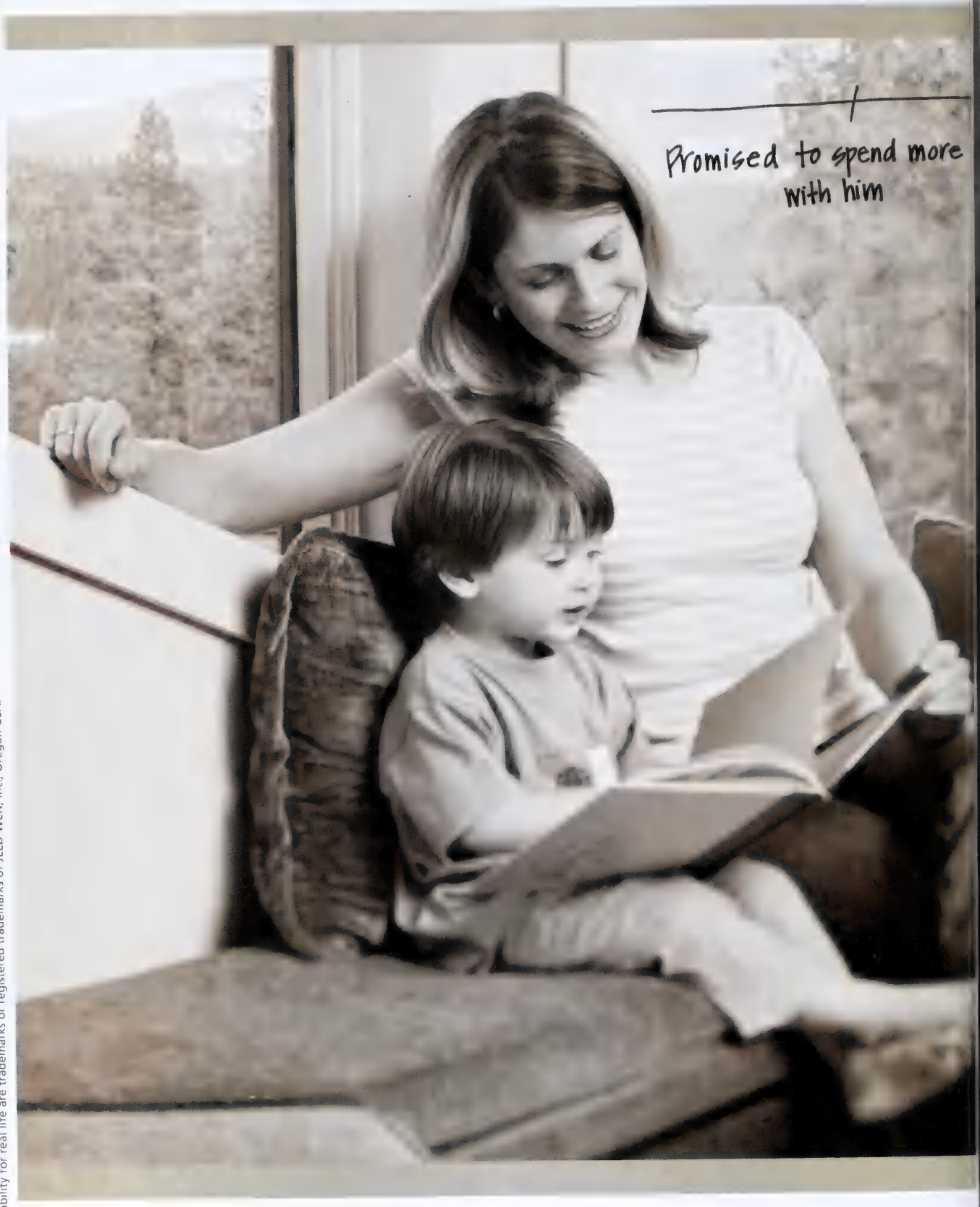
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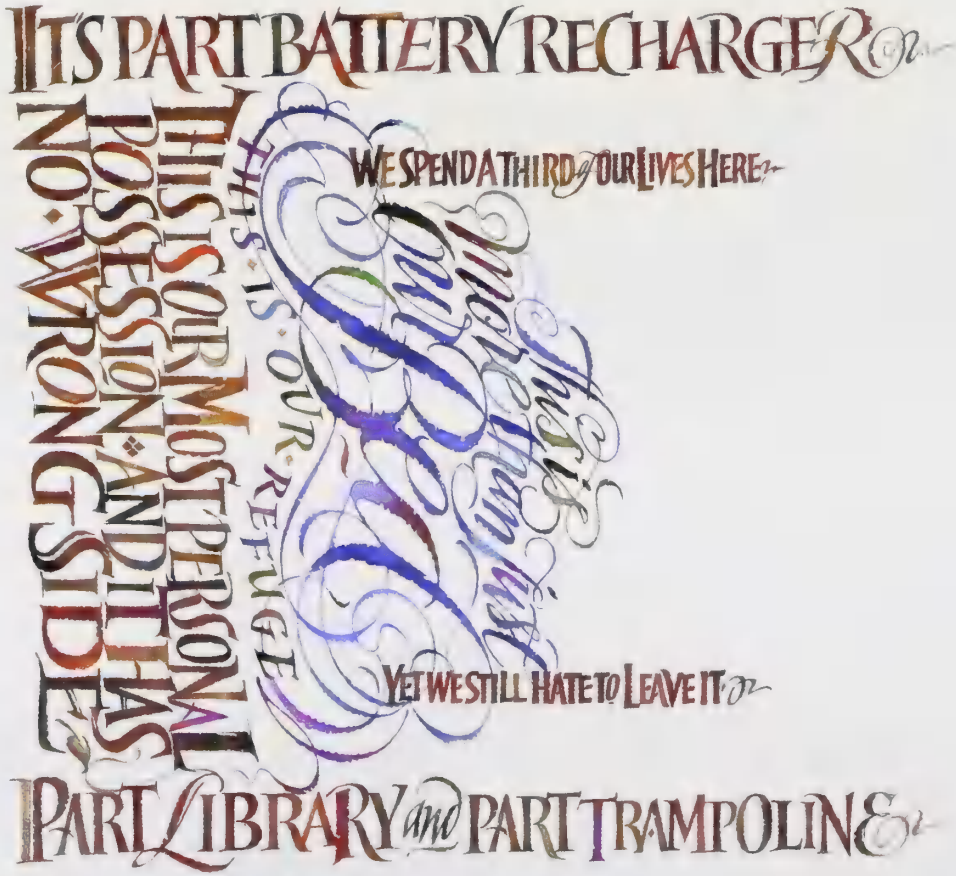






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RICHARD FELBER

Felber ("Art Imitating Nature," page 104) has been a garden and landscape photographer for more than 20 years. His work has appeared in many publications, including *New York* and *Garden Design,* as well as in books such as *Forcing, Etc.: The Indoor Gardener's Guide to Bringing Bulbs, Branches and Houseplants Into Bloom* (Workman, $25) with Katherine Whiteside. He lives in New York City with his wife, an artist, and two sons, who are both aspiring photographers.

COLLEEN DUFFLEY



"The architecture of that house was so amazing—the scale and proportion made it a great venue for good design," says Duffley of her visit to the Strawn house in Dallas ("Texas Surprise," page 76). A photographer and producer who divides her time between the Florida Panhandle and Texas, Duffley's work can be seen in national publications including *Renovation Style, Metropolitan Home,* and *Better Homes and Gardens.*



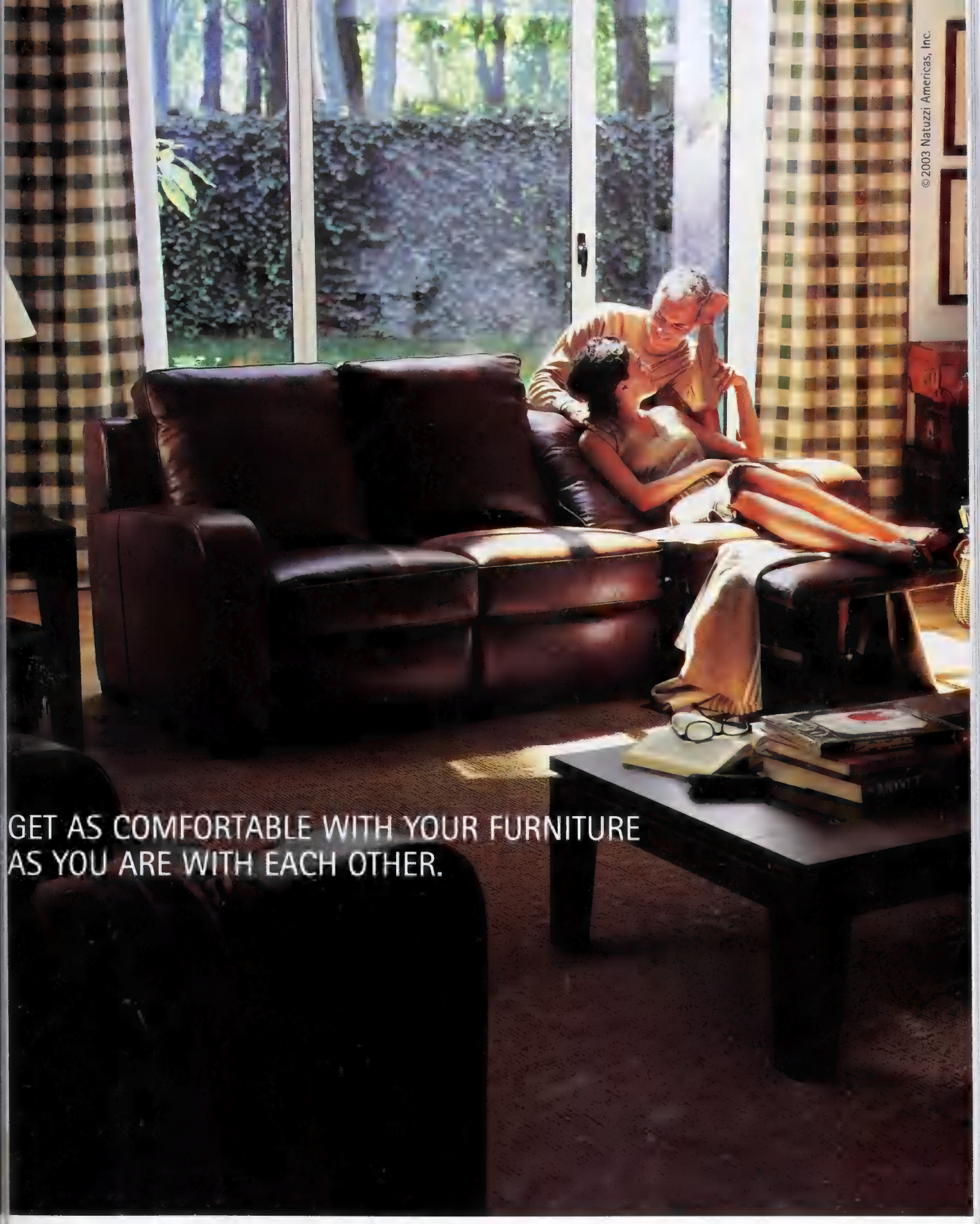
J. SAVAGE GIBSON

Gibson ("Low Country, High Style," page 84) became interested in photography as a child when his father brought back an old camera from Vietnam. "There was a whole set of equipment and darkroom materials that had been boxed up for years," he says. "It was everything I needed to create pictures." After working for six years as a staff photographer at *Southern Living,* Gibson went out on his own in 1998. His work can be seen in several publications, including *The Wall Street Journal, Coastal Living, Home,* and *Southern Accents.* Gibson lives in his native Beaufort, South Carolina, with his wife and two sons.

BRICE GAILLARD



"The Low Country is my true home," says Contributing Editor Gaillard, who produced this month's story about the Weiss house in coastal Georgia ("Low Country, High Style," page 84). A native of Jacksonville, Florida, Gaillard has lived in New York for ten years, where she produces and writes stories, and also works as an actress: "The connection for me is the storytelling aspect of both jobs. I love a good tale." Her work has also appeared in *Home* and *The New York Times.* She is presently working on a book entitled *Southern Modernism.*



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THE LAST PICTURE SHOW

I took my daughter Madison to the film *Finding Nemo* a couple of months ago and couldn't help bu notice the dilapidated condition of the small, single-screen theater we were in. Nonetheless, it was still nic to see a film in an old neighborhood movie house, the kind that used to be ubiquitous in America. Thes days it seems films are shown only in mega-theaters. In fact, there's one a few miles from our house that ha 18 screens, an IMAX theater, and a bowling alley with neon lights that line the lanes. Contrast that with th lobby of this particular neighborhood theater: My immediate reaction the evening we walked in was that i was in dire need of a facelift, but it probably wouldn't be getting one anytime soon.

This was the opening night of *Finding Nemo* and, while the film ultimately set box office records nation ally, that weekend our theater was less than half full. I figured something wasn't quite adding up. Was i because no one knew this place existed? Was it because people would rather take their kids to those mono lithic "Six Flags Over Hollywood" movie centers that take up entire city blocks?

When I was a kid, I loved going to the movies, always in a single-screen theater. The first film I remembe seeing was something called *Five Weeks in a Balloon* in 1962. I was six years old. It wasn't exactly great movie making, but through the eyes of a kid it was a great adventure story. And just recently I was at a Broadwa play and instantly remembered another movie from my childhood when I saw actor George Hamilton tak ing his seat on a nearby aisle. He was looking tanned, of course, and quite young for his years considerin that I remember, as an eight-year-old, seeing him up on the big screen in 1964 playing the role of countr singer Hank Williams in *Your Cheatin' Heart.*

But I digress: The point is that my love for old movie houses parallels a long-held interest I have in pre ervation. Why are we bent on destroying old buildings in the name of progress? Can you imagine if Ne York's Grand Central Terminal had been obliterated by developers, as was proposed in 1968? Thanks t Jacqueline Kennedy Onassis and others, Grand Central was not only saved but has been recently restored t its original majesty. It is truly one of the nation's most spectacular buildings. But many others, like the ol Penn Station in New York, have been lost to "progress." And across the country one building after anothe has been leveled. Architecturally significant houses have disappeared as well.



There is nothing wrong with new development if it is carefully planned. Mar architects—some of them quite prominent—are involved with important ne projects nationwide that are rooted in and actually enhance the land they are c as opposed to destroying the environment.

I just wish that movie houses like the one Madison and I visited were high on the priority list of endangered properties than they are in most villages ar cities. A historic building can literally disappear overnight if no one is there question the decision.

Thankfully, preservation movements are gaining strength all across Americ And they deserve our support. After all, it's not every day that you can see computer-generated animated film like *Finding Nemo* in a building that still h the words "Picture House" in its name. Pass the popcorn, please . . .

Cheers,



Mark Mayfield


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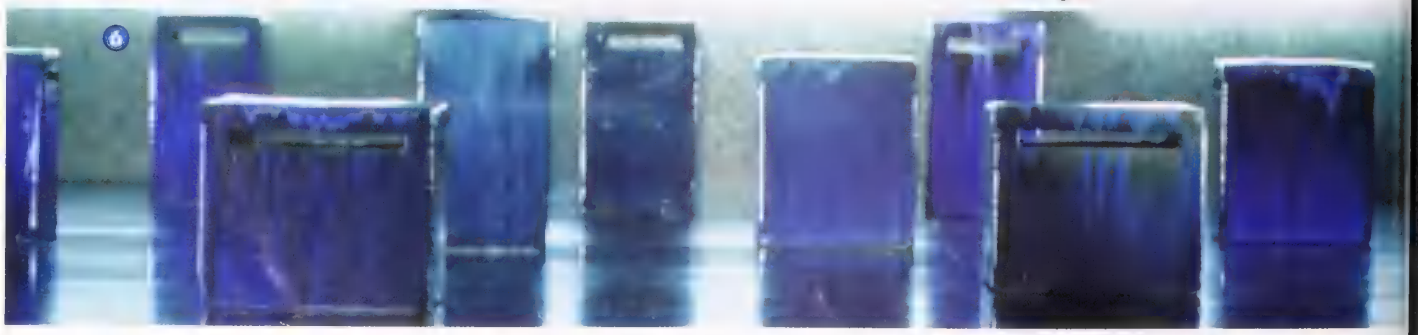
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Producer: Marisa Marcantonio

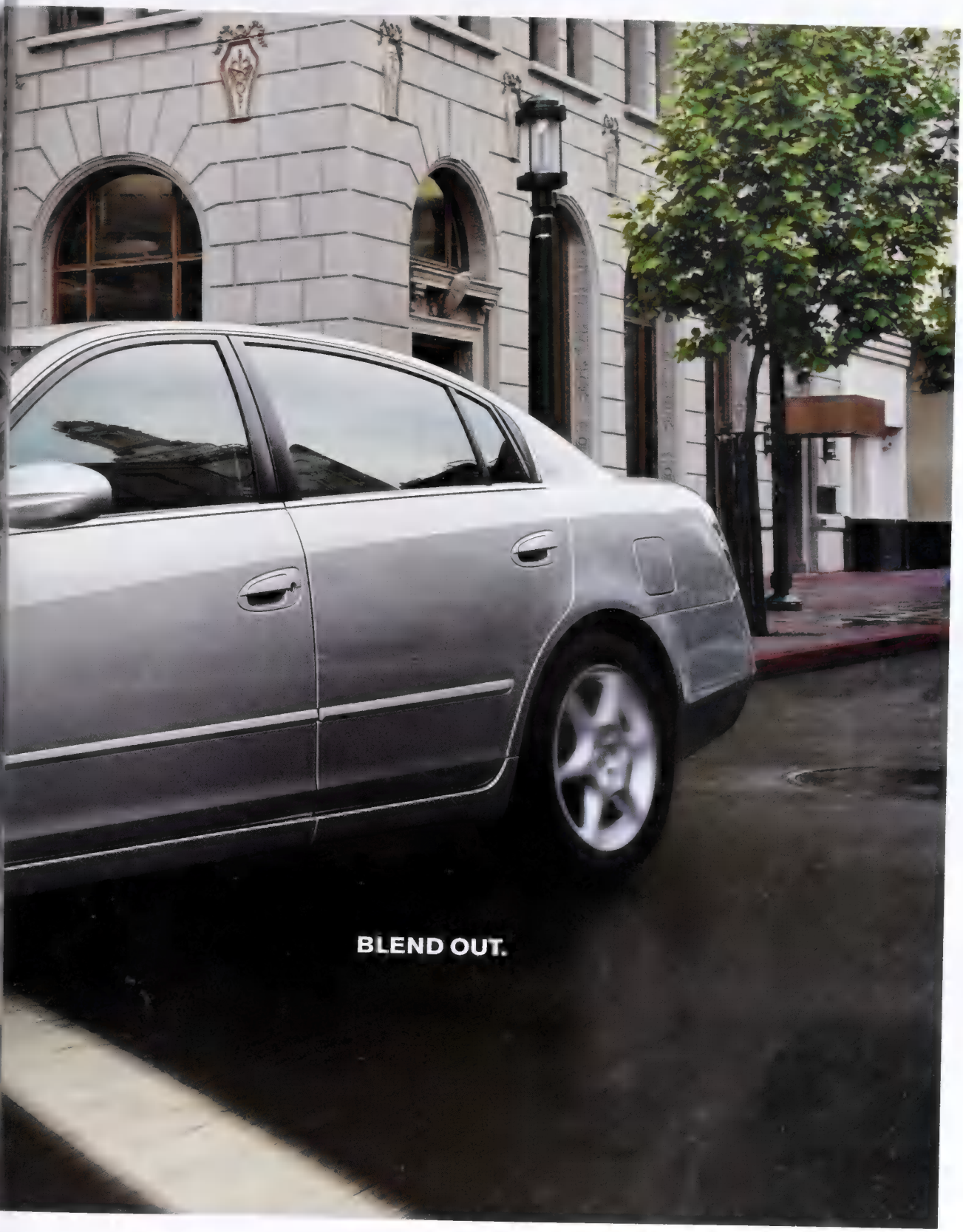


1. Jarrett table of hand-blown glass and lacquered wood, $6,780; designed by Rodolfo Dordoni for Venini: 866-696-9640. **2.** Metacrilato chair, about $500, made to order and available from Etro: 212-317-9096. **3.** Lebeau table with leather base, $5,555; designed by Patrick Jouin for Cassina: 800-770-3568. **4.** Miss K lamp, $250; designed by Philippe Starck for Flos: www.flos.net or 800-939-3567. **5.** Butterfly Kiss chair, $2,500; designed by Christian Ghion for Sawaya & Moroni, available through Luminaire: 800-494-4358. **6.** Glazed ceramic sid tables, from $175; by Gervasoni 1882, available at Repertoire: 212-219-8159.


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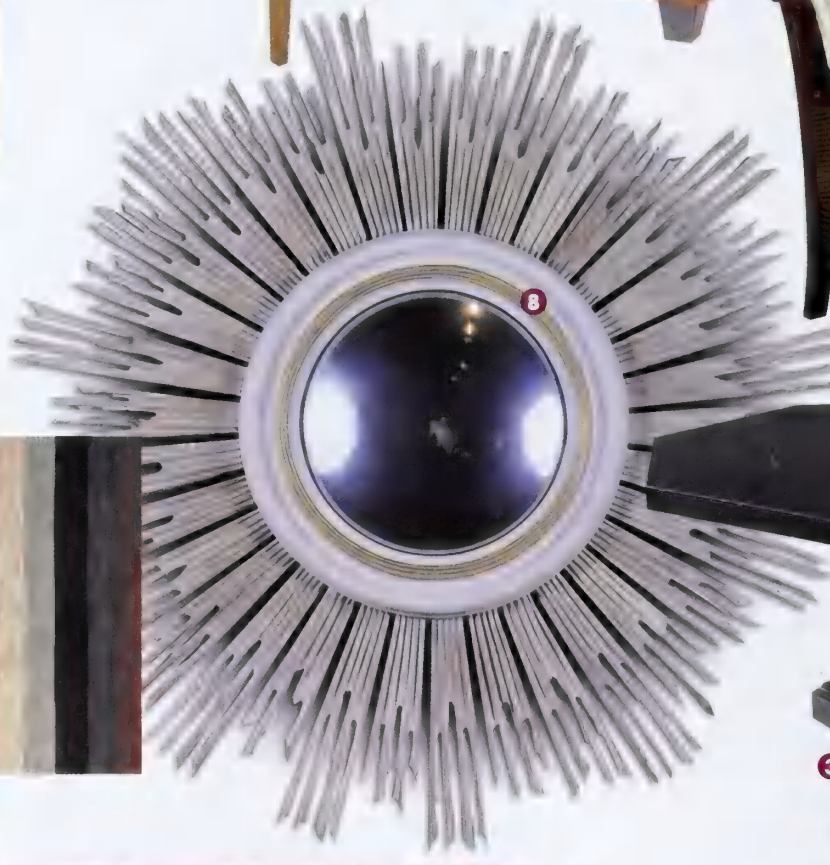
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1. Armchair, $1,117; by Natuzzi: 336-887-8300. **2.** Islands chair, $949; by Thomasville Furniture: 800-225-0265. **3.** Clivedon octagonal ebony table (# 1805-20-62), $4,495; by Ralph Lauren Home: www.rlhome.polo.com or 888-475-7674. **4.** Jacqueline ottoman covered in a butterfly silk by Zensilk, $799; by Highland House: 888-831-5313. **5.** Upholstered sofa (#6854-70), $5,552; by Baker Furniture: 800-592-2537. **6.** Baja stripe rug, $500; from the Metro Collection by Karastan: 800-234-1120. **7.** Invisible table in gold-leaf finish, $52 designed by Mariette Himes Gomez for Hickory Chair: 800-349-4579. **8.** Hobbs Sunburst mirror, $3,125; by Julian Chichester: 404-816-



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The Lambert folding screen by Richard Wrightman Design is a walnut frame to w 12 hemmed fabric panels are tautly attac with grommets and leather straps.

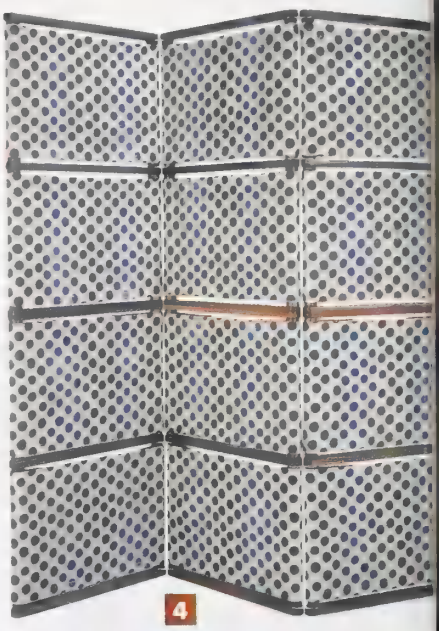


1. The movement of ropelike waves is punctuated by blank circles in Carleton V's Bowling Green #2301. **2.** So that the variations in color density would line up from side to side, we cut Hable Construction's Stripe in crocus, through A.M. Collections, very carefully. Custom sewing by Carl Dellatore, D&F Workroom.


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3



4



5



6

3. An oversize Vine Linen Print in ebony by Roderick Shade for Decorators Walk has been applied horizontally; it is available through F. Schumacher & Co. **4.** Flocked and unflocked dots make up Larsen's Doubloons #9505-02. **5.** Dek Tillet's Nordic Stripe #L-807-5 is a m stripe arranged vertically. **6.** An exotic calligraphic pattern flows through Raoul Textiles' Suriname in Leaf #823-U28, from A.M. Collectio


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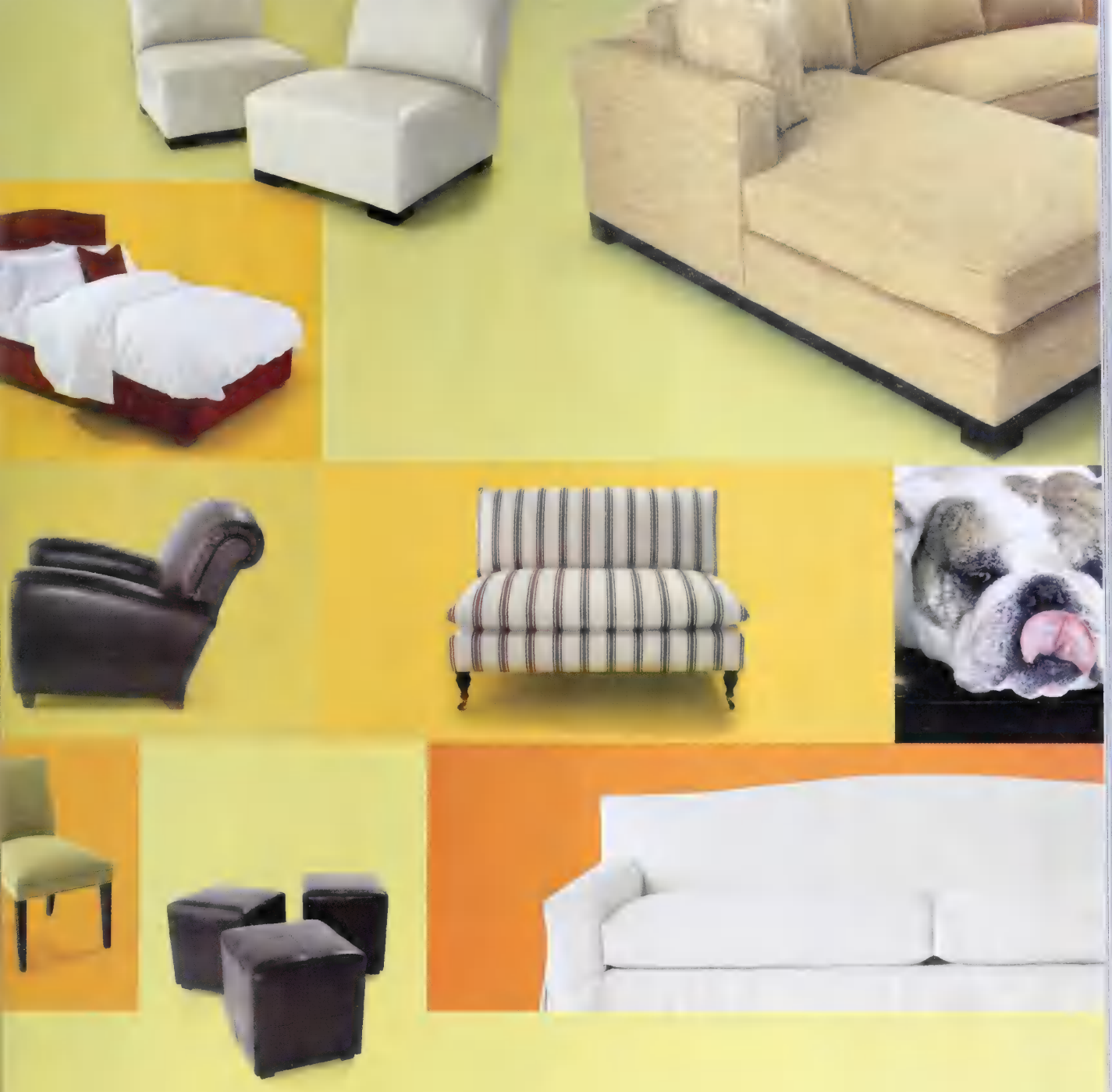
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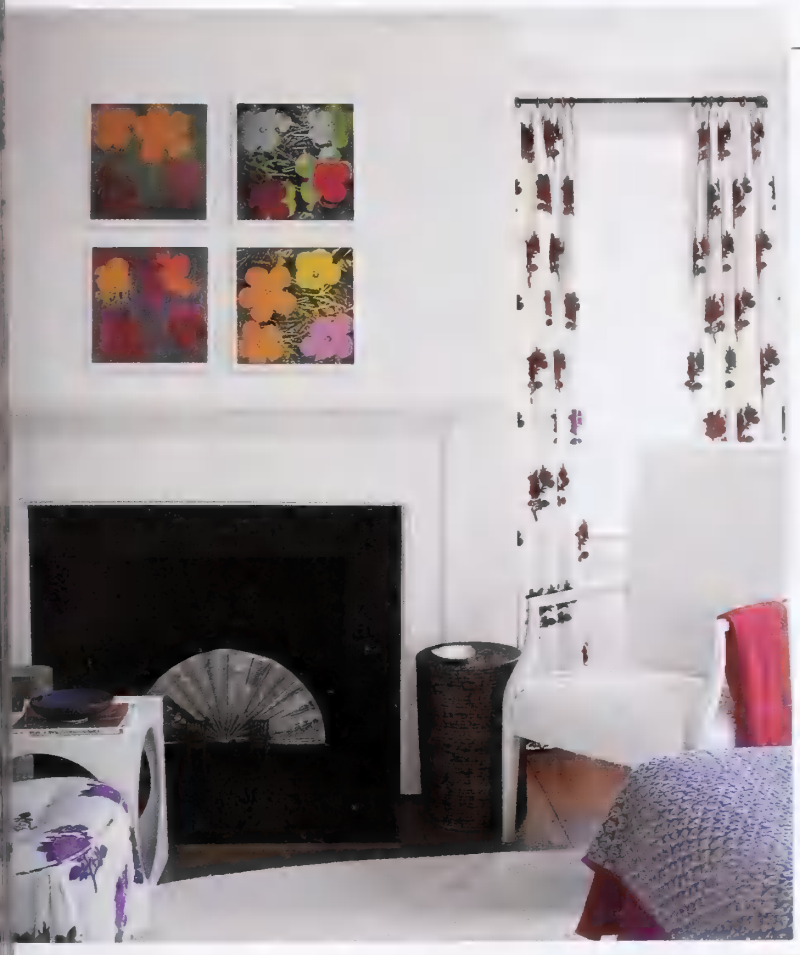
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Make a Room Look **Young**

The first in a hands-on decorating series gives you advice on updating a traditional space



TIPS

- Edit ruthlessly and get rid of clutter. Keep furniture and objects that add interest with an architectural shape or vibrant color.
- Play with geometry. Mix and match shapes.
- Add an element of surprise: Designer Tom Scheerer upholstered a traditional armchair in an unconventional white fringed "eyelash" fabric (left).
- Eliminate fussy window treatments.
- Combine textures for contrast. Pair shiny and matte finishes, and rough and smooth textiles.
- Modern art with bold shapes or bright colors can instantly transform a room.

rs: Carolyn Sollis and Elaine Wrightman
grapher: Simon Upton

g a modern kick to a traditional room can be , so *House Beautiful* turned to designer Tom rer, who proved his prowess on the subject with a t project he completed in Nantucket. Scheerer—g the repertoire of legendary decorators David and Billy Baldwin—employed his expertise in fully edited space where antiques and traditional es are juxtaposed with modern art and graphic sories. Doses of strong color are tempered with s of chalky white, and the results are clean and dignified but unstuffy, and totally livable. >



: In a Nantucket guest room, designer Tom Scheerer olorful and graphic modern art to rejuvenate a colonial . Right: He acheived a similar effect in the living room overscaled and geometrically bold mirror.



TIPS

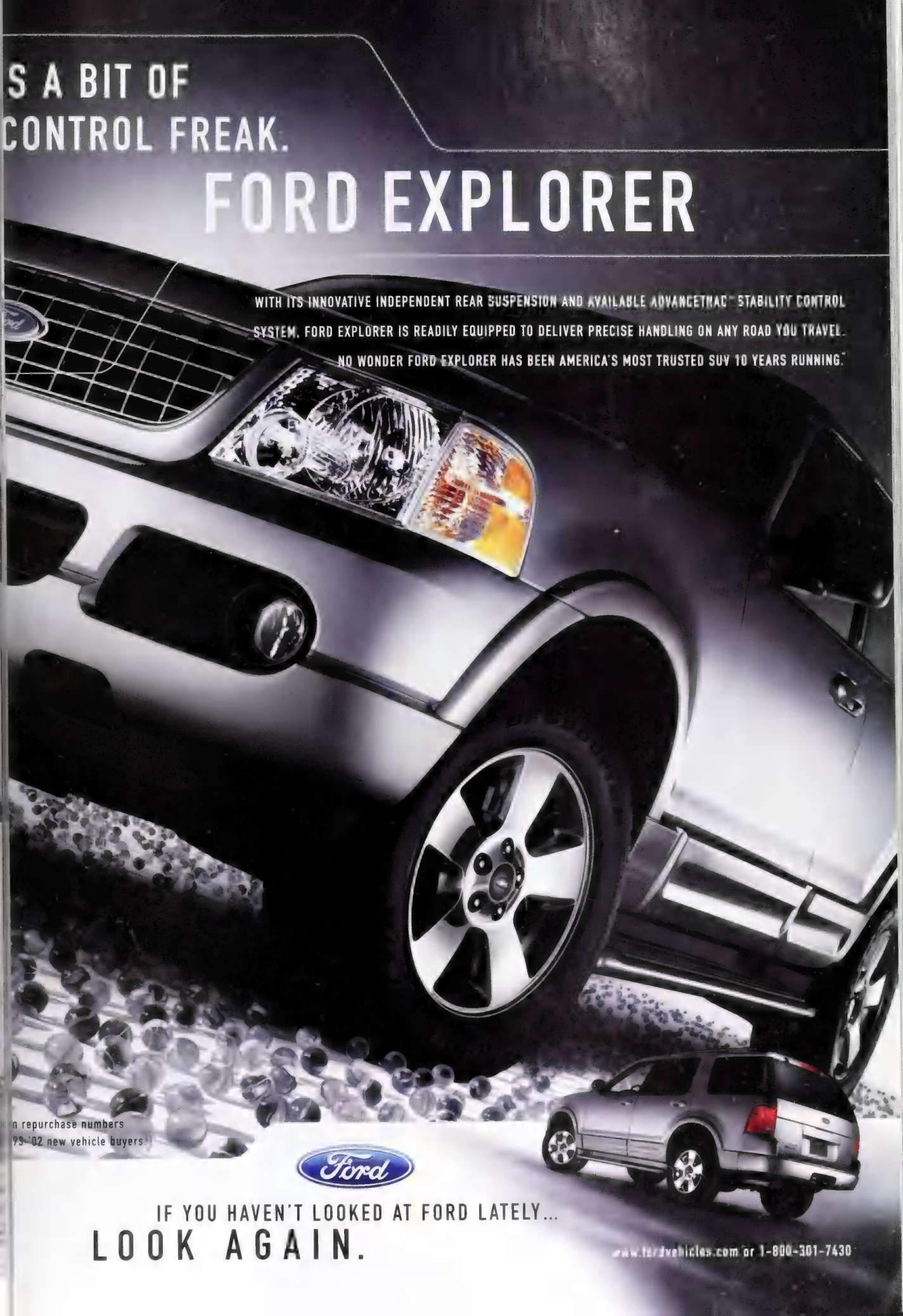
- Upholster headboards in soli color fabrics and keep trim to minimum.
- Use simple patterns for bed l ens and contrast them with wh sheets.
- Modern accents — like lamps vases, and clocks — can yield stunning visual results with littl investment.
- Hide bedtime clutter in the n table drawer.
- Mix the humble with the high brow; splurge on bed linens, l have fun with the bedspread extra pillows.

TIPS

- Don't be afraid to paint a room a rich color; break up and soften the effect with white accents.
- Floating bookcases or shelves help organize objects while creating focal points.
- Incorporate stripes — they can be accommodated by almost any interior and pack a graphic punch.
- Juxtapose antique chairs with a new table, or vice versa. Scheerer combined vintage Windsor chairs with a modern table of his own design.
- An oversize lampshade or paper lantern above the dining table avoids the clichéd chandelier.



Above and right: Artfully combined textiles coupled with unexpected accents—like the retro-looking lamps—keep the bedroom from looking too prim. In the dining room a modern color scheme sets the stage for a decidely untraditional combination of elements.


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Crate & Barrel's Winslow dining table #72035, 45" wide, $349; 800-996-9960.



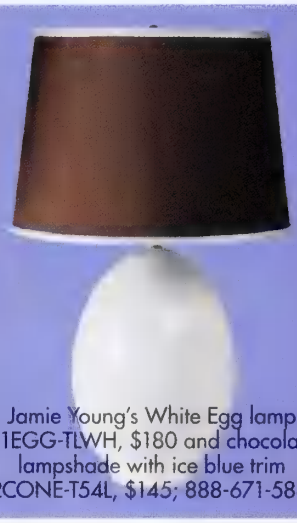
Design Within Reach's Zero table # AS1145, 44" wide, $760; 800-944-2233.



Knoll's Saarinen dining table, 47¼" wide, $2,011; 877-613-6655.

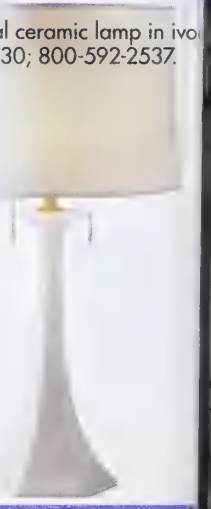
Studio Indigo's large Mercury Glass lamp with grosgrain shade, available at Portico, $200; 212-366-1163.





Jamie Young's White Egg lamp #1EGG-TLWH, $180 and chocolate lampshade with ice blue trim #2CONE-T54L, $145; 888-671-5883.

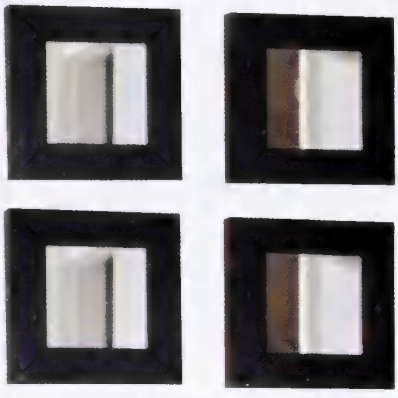
Baker's Hexagonal ceramic lamp in ivo #BBS30IL, $530; 800-592-2537.





Julian Chichester's Convex mirror, $2,450; 404-372-5543.

Spiegel's Block Border mirrors, $19 each; 800-345-4500.





Oly's Moon Mirror, $725; www.olystudio.com.



Paul Smith's Shirt rug for the Rug Company, 6'×9', $4,325; 212-274-0444.

Madeline Weinrib's Amagansett rug for ABC Carpet & Home, 8'6"×11'6", $899; 212-473-3000.





Elson & Co.'s Vagabond rug, 7'×7', $3,185; 212-608-9456.



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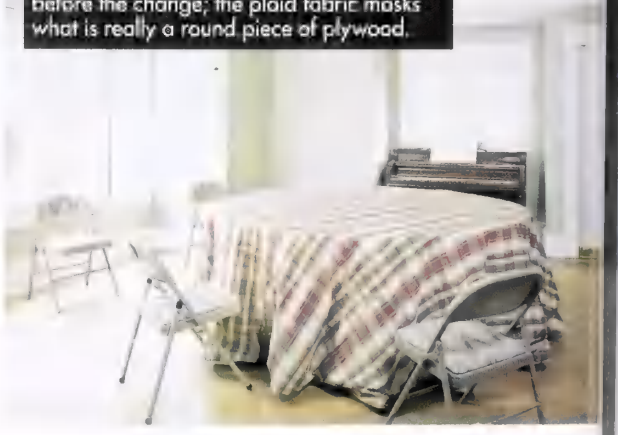
Problem Solvers

In the first in a regular series, our experts help you transform your interiors



Above: Jeffrey Bilhuber transformed the Carltons' dining room; the walls are painted in Wainscot #55 from Farrow & Ball, the sideboard is from Crate & Barrel, and the tableware is from Calvin Klein Home. The curtain on the far window remains drawn, blocking an unfortunate view of a neighbor's garage while still allowing light to filter through. Below: The dining room before the change; the plaid fabric masks what is really a round piece of plywood.

BEFOR



Dan and Lori Carlton had been living in their Victorian house in a New York suburb for four years and had spent all that time making costly and time-consuming renovations, including the removal of a stucco facade, an addition, and wall repairs. But the interiors remained hopelessly unfinished: in the dining room, a fabric-draped piece of plywood served as a table, and a fireplace was missing a mantel. Upstairs, a garretlike guest room-cum-home-office was as cluttered and undefined as its proportions were awkward.

Assistance came from designers Jeffrey Bilhuber, and partners Christina Murphy and Celerie Kemble, courtesy of *House Beautiful*, who selected the Carltons for the relaunch of "Designer Challenge," a column that will match readers with decorators to solve design dilemmas. The enterprise >



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Clockwise from left: Celerie Kemble, Christina Murphy, Dan and Lori Carlton, and Jeffrey Bilhuber on the Carltons' front steps. Right and below: The fireplace's bare "face" was "given a nose" in the guise of a mantel from Pearl Mantels; the leather armchair is from Todd Hall at ABC Carpet & Home, the upholstered one is by Stickley.

was also featured on national television last spring in a joint project between the magazine and the ABC television show, *The View*.

In the dining room, Lori wanted to keep things practical yet unconventional. "I didn't want my mother's dining room, with a table, a buffet, and a hutch," she says. "And I wanted a table my kids could drop a fork on without worrying about the finish."

Bilhuber crafted a plan for a room with a twofold purpose: eating *and* lingering. He set a painted-wood table off-center, installed a luminous banquette within an underutilized row of bay windows, and had the walls painted a warm Coca-Cola shade. A sisal carpet was cut to showcase a beautiful inlay pattern that already existed on the wood floors. On the ceiling, a dearth of moldings left an unfinished air to the room. Bilhuber papered the space with a graphic Albert Hadley–designed print from Hinson.

Upstairs, Murphy and Kemble identified a lack of purpose as the major problem for the attic catchall that the >





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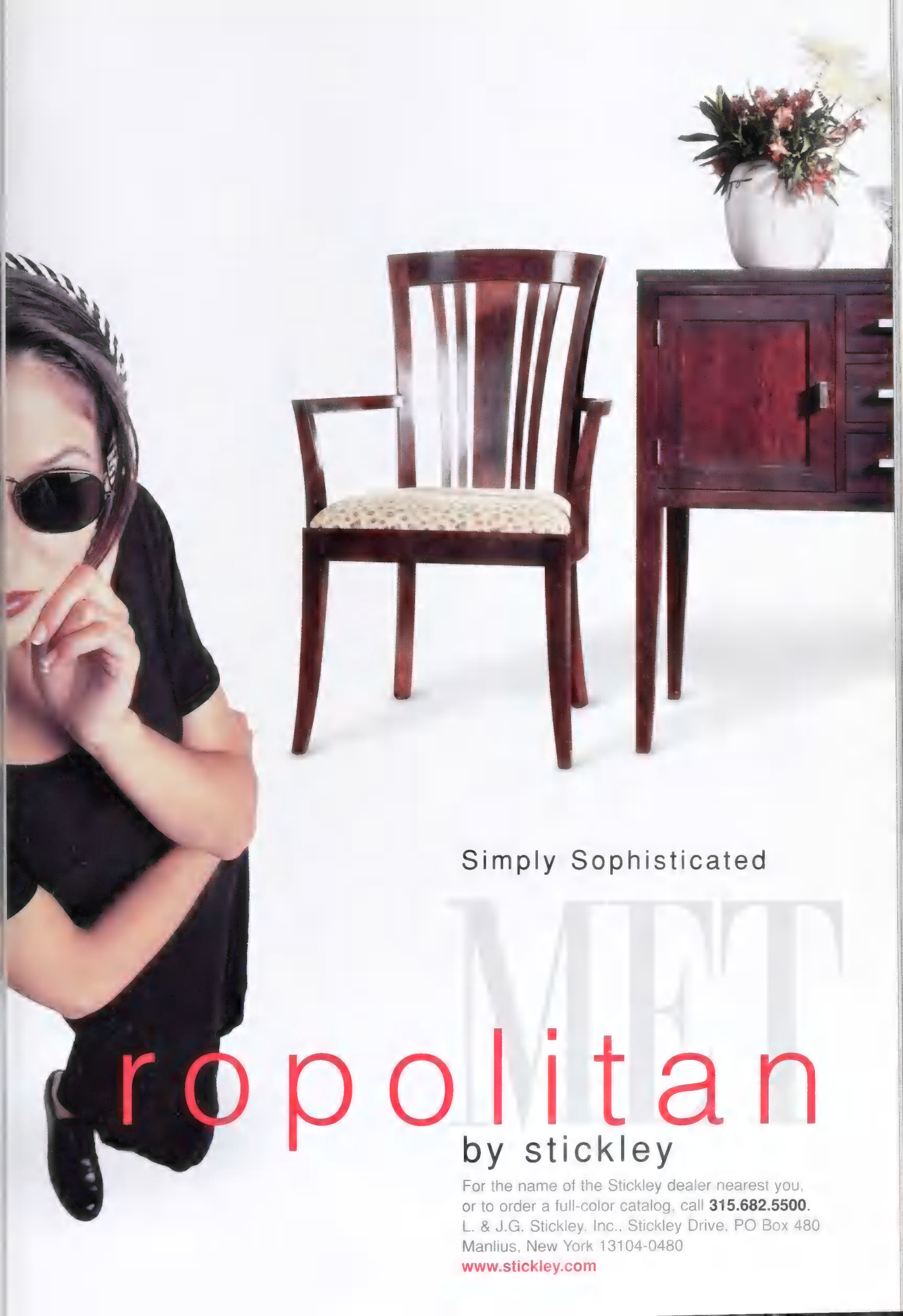
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Carltons had fashioned into a home office. "It was a makeshift space that was predominantly used as a guest room, but was also used by the children as a playroom," says Kemble. The room's gawky proportions—sloping ceilings provided a mingy rectangle of usable space—made functionality even more elusive.

The duo lined both walls with a bold striped wallpaper from Farrow & Ball to highlight what little verticality th was and furnished a work space with a Plexiglas desk chair that levitate in their transparency. "Anything heav would have been like driving an SUV into a birdhouse," Kemble. Pale yellow paint on the ceilings brightens the li from the lone window, and a daybed from Desiron multita as extra seating or an extra bed for guests. ●



Above, left and right: The jack-of-all trades office had also been used as a guest room and playroom and boasted the accompanying effluvia to prove it. A desk and chair from Plexicraft provide function without being overbearing, the filing cabinet and Roman shade are from IKEA, the sisal on the floor is from Stark. This view: Throw pillows were custom made; the daybed functions as extra seating and doubles as a bed for guests. For more details, see Resources.



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AMERICA'S TOP YOUNG DESIGNERS

Writers: Michael Boodro, Elaine Greene, William Irvine, Mario López-Cordero, and Christine Pittel

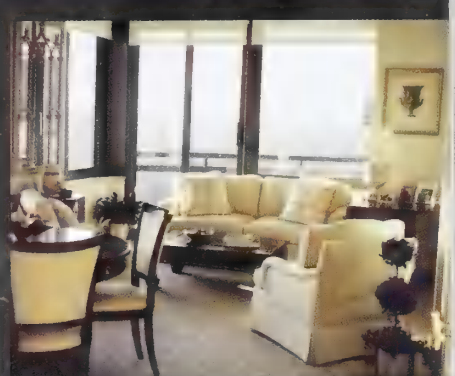
ey're young, smart, and not afraid to break the rules. Most of them i've never heard of, but you will, and probably soon. They've learned m the very best, and they count masters like David Hicks, John Sala-o, Albert Hadley, Billy Baldwin, and Mark Hampton among their idols. t they've developed their own, new styles that have already set them urt from their peers. Here then is *House Beautiful*'s second annual list of nerica's top young designers, culled from an extensive field of candidates oss the nation. Last year we chose 15 up-and-comers, but this year we've panded the roster to 25. Meet them, check them out, learn from them. e thing is certain—you won't forget them. We guarantee it.

HITNEY CUTLER
dmore, PA

ny of Whitney Cutler's childhood rs were spent, naturally, with her her. And because her mother was corator, that often meant sitting in lient meetings and helping turn the display "wings" that line the walls bric houses.

Decorating became so important to er that when she went to college, phoned her freshman roommate d of time so they could synchronize r bedding. But the zeitgeist of the Os was finance, so that was what she ied. Cutler was a marketing analyst n she got an urgent phone call from her mother, Susan LaMotte, about to retire from Morrison Fairfax, a Philadelphia-based decorating firm. "Old friends who knew me needed their New York pied-à-terre decorated, and I was the one they wanted," she remembers.





Cutler quit her job and enrolled at the New York School of Interior Design, simultaneously working on the apartment. The satisfied clients commissioned her to decorate their Philadelphia house *and* their farmhouse.

She started her own business in May of 1998, retaining the Morrison Fairfax name. Her decorating style follows the lead of her favorite designer, Bunny Williams, and her favored fabric source, Brunschwig & Fils. *E.G.* >





ERNEST DE LA TORRE
New York, NY

Ernest de la Torre should have known what his future held: by the time he was eight, he was doing the Christmas decorating at his house in Lake Forest, Illinois, begging for a tree in every room. But de la Torre, the youngest of four, dutifully tried to follow his father into medicine. When he found out he hated college science, he switched to economics, ending up at IBM. His earnings went into buying houses to renovate and sell in the Chicago area: seven in five years. Finally, the light bulb came on. De la Torre moved to New York and got a management job with architect Peter Marino.

"I decided I had to *understand* the antiques and textiles and other fine things I was seeing," he says, "so I went for a master's degree in fine and decorativ at Sotheby's Institute in London." I Torre's Ph.D equivalent was "a d job" at Ralph Lauren Home.

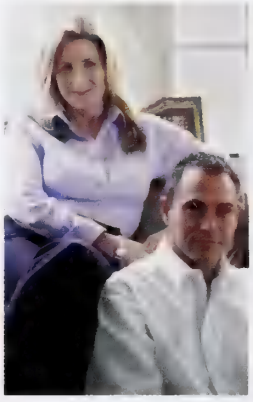
Ready at last, he founded the I Torre Design Studio in 2001 and no a staff of four and a collaborating a tect. Current projects include a ram apartment on Central Park West ar Art Deco house in Palm Beach. Alth de la Torre's own palette is neutra muted, he goes where the client lead is having fun with hot pinks and ye in a Colonial.

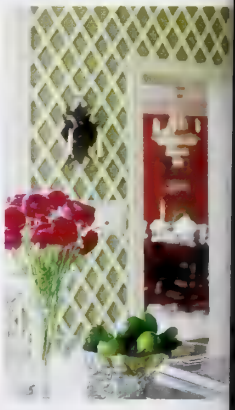
"I love traditional that doesn't loo a period museum—so I guess it's n that my idols are Billy Baldwin, A Hadley, and John Saladino," he says.

ATHALIE DERSE & JEFFREY WYNGARDEN
Chicago, IL

Jeffrey Wyngarden and Athalie "Missy" Derse, partners in Jeffrey Wyngarden & Associates in Chicago, first met socially. They began chatting about their careers and there was an almost audible click. "Our tastes are absolutely the same," Wyngarden says. In other ways, they are perfectly complementary. He is a Chicago bachelor living in a Beaux-Arts apartment building. Her home is in Lake Bluff, a North Shore suburb, shared with her husband and their children. Six months after meeting in 1998, the two decided to form a partnership, vowing to remain small. The bulk of their projects are in their home state of Illinois. Each partner has an office at home, but they are linked by frequent phone calls, e-mails, meetings, shopping expeditions, job supervisions, and installations.

Eclectic traditional is a watchword. Wyngarden speaks glowingly about mixing "a Mies cocktail table from Knoll with a period Louis XV armchair" in his house. Derse lives with beloved family antiques, shaken up by a pair of Dorothy Draper end tables in their original chartreuse leather.





The partners are completing a North Shore house begun by the fi Colefax & Fowler. That these deco can take up where the world-famous doners left off is proof that American do traditional know their stuff.





ANDREW FLESHER
Minneapolis, MN

A Twin Cities native, Andrew Flesher stayed put and has been a senior designer at the prestigious Gunkelmans Interior Design firm in Minneapolis since 1999. A boy who drew floor plans and elevations for pleasure, young Andrew always planned to be an architect. But once he was enrolled at the University of Minnesota, he found "architecture was too technical, so I switched to a major in interior design."

Although Flesher admires and studies designers Vicente Wolf and John Saladino, he finds his greatest inspiration in abroad. He visits Europe at least year and especially loves the stone-v hill towns of France and Italy. "I'm t by the ancient buildings in Greec Rome," he says, "but I actually resp a classic from any period—a Loui chair or a Saarinen pedestal table."

Flesher lives in a converted ware and is creating a new loft for himse will offer wide vistas of the city sk He plans to make it "a white museu shell." For his clients, he creates that are gently contemporary, ec or "very traditional, in a clean wa gooped up with ruffles."

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HAL GOLDSTEIN
New York, NY

When he was a boy in Rockland County, New York, Hal Goldstein would beg his parents to take him to restaurants that he preferred—not for their food, but for their looks. He loved to draw, and to help in his father's workshop, which was outfitted with his carpenter-grandfather's tools. Deciding on architecture school (at Cornell) was a no-brainer.

After a stint in architect Steven Holl's firm, another in the office of a structural engineer, and a third with interior designer Naomi Leff, Goldstein felt that his hands-on training was sufficiently broad to open his own practice in 1995. He took as his partner Mark Jans friend with whom Goldstein had w both at Holl's and Leff's firms; the cialize in "complete projects, the arc ture and the decorating."

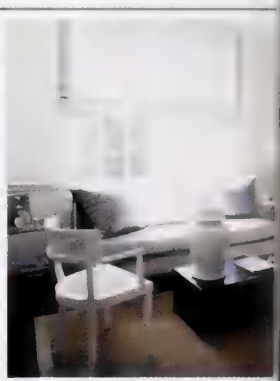
In addition to stores—such as Em Armani in Beverly Hills and Ferra on New York's Fifth Avenue—J Goldstein designs both city apartr ranging from Central Park West downtown loft, and country and houses. Goldstein describes their p as "warm neutrals, earth tones, c grays," and their style as "rooted in ernism, but responsive to our client know what to expect. Nobody come to us for a French château."

AUSTIN HARRELSON
Miami Beach, FL

Miami Beach designer Austin Harrelson grew up in Richmond, Virginia, where he began his lifelong love affair with the city's great 18th-century houses. "Monticello was a special inspiration to me," he says. "My birthplace fueled my interest in Georgian and Palladian architecture."

There were other influences as well: in 1980 he saw Ralph Lauren's new minimalist apartment in a magazine and took all the furniture out of his room except the mattress, which he covered in white canvas. "It was a defining moment," he says. Harrelson knew he wanted to be a decorator from his days as a sculpture and design student at the School of Visual Arts in New York. After working for two different Manhattan decorators he became a fashion photographer, and later a photographer of interiors. He eventually moved to Miami Beach and set up his own decorating firm in 1997.





Harrelson's designs for his own house remain true to his interest in classicism with a young, modern twist. His home reveals a soothing mix of antique and modern pieces and a subdued palet is certainly not typical of Florida greatest inspirations are David Hic Bill Blass." New projects include ho Southampton, New York, and the Reef Club in Key Largo.





KEVEN HAWKINS
New York, NY

At the University of Pennsylvania, where Keven Hawkins received a graduate degree in historic preservation and art history, his particular interest was architectural rendering. "I really enjoyed doing measured drawings of 18th-century houses in Philadelphia and Virginia," he says. "It gave me a firm foundation in how houses are put together."

Hawkins's decorating style is rooted in American tradition, something he became acquainted with when he worked in the New York offices of the late Mark Hampton. "Mark Hampton, Frances Elkins, and Bill Blass all epitomize a kind of great English-American look that has been an inspiration for me," he says.

In 2001, Hawkins opened his own firm in Manhattan. His most amb current projects include an 18th-c horse farm in Dutchess County York, where in addition to deco the house he is renovating the s and an indoor riding arena (he two horses himself). "It's a thor American country house—I'm us 18th-century Axminster carpet w tuce-green living room walls," he s also has designed the Greenhouse Dallas and a yacht with four state Hawkins divides his time betwee York and Florida, so decorating air seemed logical. "I've done a Falcor in caramel leather with Fortuny pi he says. "Planes are fun—and som you get a ride."

(Continued on

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 (Continued from page 60)





SHAWN HENDERSON
New York, NY

Shawn Henderson believes he was destined to be a decorator. As a child growing up in rural Menands, New York, "I used to rearrange my parents' furniture," he confesses. "And in high school I would sneak into the guidance counselor's office to look at the design school catalogues."

After earning a B.F.A. degree at the Rochester Institute of Technology, where he majored in interior design, he spent four years working in collaboration with New York interior designer Thad Hayes. "Thad is really my mentor, but I've also been influenced by Billy Baldwin and Dorothy Draper—both of them have done fantastic stuff."

Earlier this year he opened his own firm, Shawn Henderson Interior Design, where he seeks projects that let him with interesting, elegant, and pla irreverent spaces.

One of his current commissi 4,000-square-foot SoHo loft, fea eclectic arrangements of vi American and Danish furniture taposed with serious French anti For a house in New Jersey o grounds of a private golf club, derson mixed outdoor furniture indoors) with contemporary p His own apartment blends piec midcentury masters Jens Risom, vey Probber, and Paul McCobb very calm and serene," says He son. "And it's nice to have a place that is an antidote to the crazin New York."

MARTIN HORNER/ SHEA SOUCIE
Chicago, IL

Design partners Martin Horner and Shea Soucie, both Indiana natives, met as students at the Art Institute of Chicago. Their sensibilities clicked, and after working together at a design firm in the Windy City they hung out their own shingle in 2000 when they formed Soucie Horner Ltd., in downtown Chicago.

"Our work is very classic," says Horner. "The architecture of David Adler and the great country house tradition on Chicago's North Shore have influenced us—although we take a clean, contemporary approach to design."





The firm's current projects are as wide-ranging as their design interests: An oceanfront villa in Puerto Vallarta, Mexico, is modern with minimal detailing, concrete floors, and mosaics. In Hobe Sound, Florida, they're redecorating a 1950s oceanfront classic ranch house, using new fade-resistant fabrics indoors on rattan and traditional outdoor furniture. Closer to home is a C penthouse in the former Ambassado Hotel on the city's Gold Coast: "It's A Crafts with a modern twist," says H "We like to think of ourselves as ec but we're definitely not trendy."





LAURA KIRAR
New York, NY

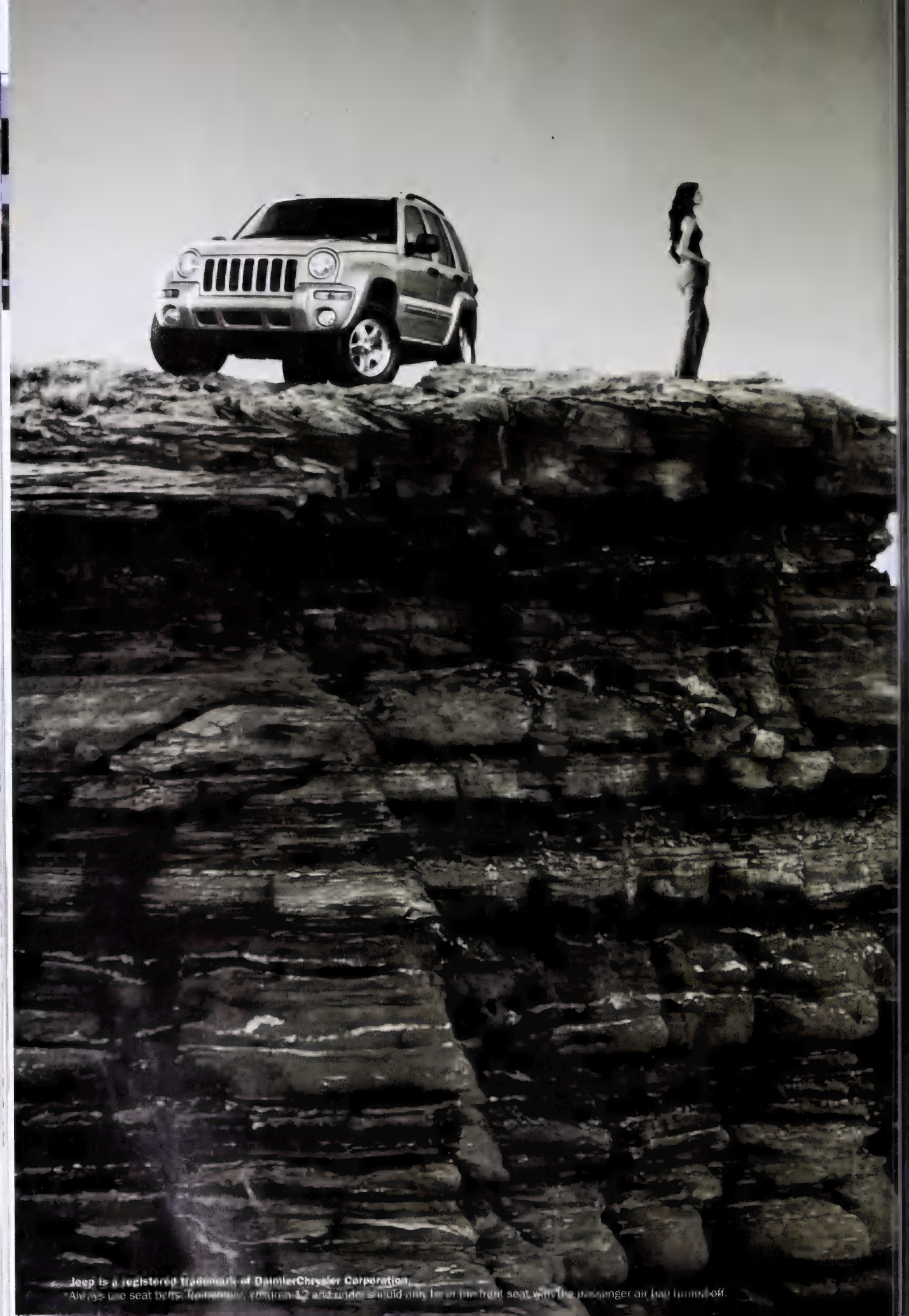
Multitasking is certainly not a foreign notion to Laura Kirar. As the 33-year-old owner and design director of TRU—a New York firm whose letterhead reads "ideas, design, furniture, interiors"—she has established a creative think tank that tackles projects incorporating all of those disciplines. They range from a minimalist boutique for sportswear designer Jenne Maag in New York to a global image rebranding for the Starwood hotel chain, to Kirar's own lines of furniture, lighting, and upholstered furniture.

A graduate of the school of the Art Institute of Chicago, where she studied sculpture and interior architecture worked as a furniture designer Holly Hunt Design Studio in Ch where she discovered the world o rior design. After a stint with Polo Lauren in New York, where she de stemware and flatware, she end in the office of Jed Johnson Asso "Jed was a mentor to me—all work has an element of such timele and attention to detail. I learne from him."

An inveterate antiques shopper and her husband's collections i Japanese antiques and Wiener Wer glass.

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GLASS CEILING



 (Continued from page 62)





JEAN LARETTE
Greenbrae, CA

High fashion and Hollywood beckoned Jean Larette long before the world of interiors did. The designer—a northern California native based in Greenbrae, near San Francisco—left home for New York to model at 18, and quickly became familiar with London, Tokyo, and Milan before most people have graduated college.

By the early 1980s she had moved to Los Angeles and the other side of the camera, working at the Creative Artists Agency, then a locus of power in the entertainment world. "It taught me to never say die," she says. "It made me very tenacious and disciplined." But in the early 1990s she bought a house in Malibu that changed things.

"It was at the top of a hill and floo with sunlight," says Larette. W renovating, she discovered an affi for interior design. "I redid the kitc and moved walls," she says. "I was ela with the results." She then enrolled in design program at UCLA.

Larette founded her own firm in 19 Occupied by various Bay Area comm sions, she displays an exalted sense of ture and color, matching varied eleme like Scalamandré document prints paint from Benjamin Moore's histor collection for interiors that are timely never trendy. "A client recently told m was happy with his home beca in ten years it will look as good a does today." *M.I*

MATTHEW MACDONALD
Miami, FL

When asked what clients seek in his work, designer Matthew MacDonald responds with irony.

"Therapy," he replies, in a slightly bemused tone. A closer look reveals a more obvious answer: MacDonald is a master at mixing. Witness the wildly disparate elements he has arranged in his own living room. A Biedermeier chest of drawers shares space with a 1940s floor lamp and an Art Deco side table. In the nearby foyer, an oversize mirror leans behind a Chinese console, catty-corner to a pair of club chairs that once occupied a Thai hotel. The scene comes together with floors tiled in blue slate and walls covered in gray Venetian plaster. It sums up MacDonald's look: clean interiors in which traditional and modern objects coexist and anything fussy is prohibited. A summer during college spent choosing fabrics, finishes, and paints as his mother decorated their home convinced MacDonald to become a decorator.





Six months after completing a design degree at the Art Institute of Ft. Lauderdale, he landed a job designing offices for Sony Columbia TriStar in L.A. After five years catering to tastes from shabby to traditional, he returned to Florida started his own firm in Miami. He oversees projects in cities from Austi Los Angeles, but gains inspiration f his tropical locale. "I use fresh, cool co to get out of the heat, and nothing is h or ornate." *M.I*





JODI B. MACKLIN
Washington, D.C.

"You won't see swags and jabots," says designer Jodi Macklin of her oeuvre. "My work is uncomplicated; texture and beautiful objects are what's important." For this mother of four, interiors are about cleaning it up and controlling the clutter. "It's got to be comfortable and warm, and a room shouldn't be filled with too many things."

Anyone who thinks that children and good design don't mix should think again. "A lot of people wait for their l to grow up to live in their dream ho but they should be living in it *with* t kids," she maintains.

Macklin leans toward upholster durable fabrics and colors like khak cinnamon that are easy to clean; she ers floors in dirt-obscuring sisal.

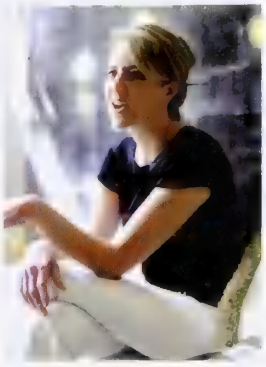
It's a no-nonsense approach that c acterizes Macklin's aesthetic, and clients appreciate it. "Washington is a ditional town," she explains. "There a lot of floral interiors around, so w people come across this fresh and ed look they really respond to it." *M.*



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ERIN MARTIN
St. Helena, CA

Traditional will never rank among the words used to describe Erin Martin or her work. The Napa Valley–based designer—whose interiors can channel the Bauhaus as easily as they can a Tuscan country aesthetic—spent her formative years in Palm Desert, a dusty enclave of Palm Springs, which had only one stoplight when she was growing up. "It's not the end of the world, but you can see it from there," jokes Martin.

The offspring of an architect father and an interior designer mother, she spent her childhood surrounded by poets as well as artists. And when she graduated from high school, she didn't set out for college—she spent four years flitting from Morocco to Israel, Switzerland to Hungary while doing charity work.

When she returned to Califo she vowed not to follow in her par footsteps. "I tried to do anything els design," says Martin. But a calling's a ing, and in short order she was pair murals for a local designer. Soon after landed her first client. "I was on a la in a winery when the owner asked fo opinion," she recalls. "I climbed d and started talking a mile a minute. hired her to decorate his house.

Martin's design philosophy is si and visceral. "You've either got it o don't," she says. "Even when a s hasn't been built I can see it in mind, from layout to completion. far as Martin is concerned, her ca was fated. "I don't have a choice; compelled to do this." M

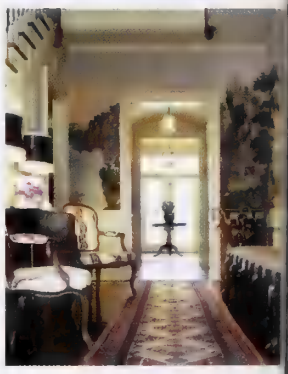
ANN-MARIE MYERS
New York, NY

In decorating, pedigree can be just as important as a degree, so when Ann-Marie Myers, as a senior at DePauw University, discovered that the legendary Mark Hampton was an alumnus, she seized upon the coincidence to get her foot in the door at his venerable firm.

"I called him and asked for an internship," says Myers. The tactic worked—Myers spent a winter session interning in New York and was offered a full-time position upon graduation. During her eight-year tenure with Hampton, Myers eventually secured the design director position before setting out on her own.

The move afforded Myers the flexibility she craved as a young mother and the impetus to grow professionally. She became so busy that she soon began turning down work. A recent project involved transplanting the contents of a Park Avenue apartment to a historically significant adobe house in Santa Fe: "The clients loved their English antiques and wanted





to keep them, so we took the adobe off some of the rooms by applying eling to give them more of a tradit feel; classic designs and shapes can in almost any setting." M





ALLISON PALADINO
Palm Beach, FL

Allison Paladino still hasn't forgiven her parents for selling their Addison Mizner house in Palm Beach when she was eight years old. "I have such vivid memories of that house," she says. "It was centered on an atrium with a fountain, and the proportions couldn't have been more perfect."

A sense of scale and proportion seems to have been bred in the bone; Paladino's mother was an interior designer who introduced her daughter to the fine points of furniture and fabric. Then Paladino honed her skills in Washington, D.C., working for "my numero uno mentor, Tom Pheasant," before returning to Beach and eventually opening her firm in 1997.

In a city synonymous with leafed grandeur, her style st out because of its restraint. M tones of beige and cream suffus rooms, rather than splashy swip lime green and pink. "My fabric on the quiet side so you can foc the subtle grains of all the beau woods." She blithely mixes Italia Asian antiques in a 1936 Art Mo house and softens the streamlined and chairs with chenille and velv wanted to prove that modern c warm as well as simple."





ARK PHELPS
arlotte, NC

n as a child tagging along with his ner when she visited friends, Mark ps would amuse himself by rearranging the objects on the end tables. When he was in high school, his grandmother gave him a beloved Blue Willow platter and his collecting gene kicked in—he now has more than 80 pieces of blue-and-white china. Anyone that good at accumulating things has to eventually figure out where to put them, so it was only natural that he should become a decorator. "I suppose my style is fairly traditional, definitely tailored, but I do use a lot of accessories," he says. "I like clutter, but clean clutter. I love getting a client started on a collection."

Phelps lives and works in Charlotte, North Carolina, about an hour away from where he grew up in Winston-Salem, and most of his clients become friends. Many have inherited 18th- and 19th-century French and English furniture, and he's become an expert at putting antiques together in a way that makes them appear as fresh as the day they were made. "I might throw in a little leopard, or a raffia-upholstered wall. I'm obsessed with details. Whenever I pick a fabric I also pick a trim—that's what makes custom design special." *C.P.*

GGS POWELL
mphis, TN

n Biggs Powell decided to go out on b and open his own firm, he found 20s Victorian clapboard in midtown phis, tore it apart, and then put it together with all the details it never had but really deserved, like gracious n moldings, substantial baseboards, elegant mantels. At first he thought ould paint the walls white to create lery-like setting for the antiques he d sell on the side, while his interior n business got rolling. "But as I d to play around with paint, all these s—celery green, chocolate brown, tangerine—just came out of me," says Powell.

Obviously unafraid of color, he's equally undaunted by pattern, bravely juxtaposing bold checks with tapestry-like florals. "I have all my sofas made locally so I have a lot of control," he says. "You can't pinch pennies on upholstery." Inspired by David Hicks and the eccentric glamour of French design from the 1920s through the 1960s, Biggs is inevitably drawn to sculptural shapes and sensuous textures. "If I'm not passionate about something, it's not in the shop. There's no filler. I think you should surround yourself with things—and people—that you really love." *C.P.*









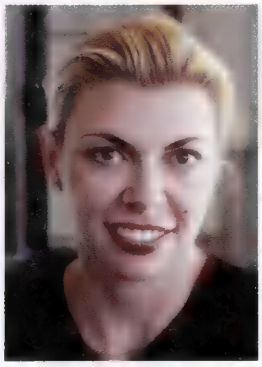
NK ROOP
on, MA

and raised on a surfboard in Malibu, rnia, the athletic Frank Roop won e on the junior tennis circuit at age cing Pete Sampras across the net. was only 10, but he still whupped me," says Roop, who gave up the idea of a sporting career a few years later. He moved to Boston after college and took a job with the venerable clothing store Louis Boston, where owner Murray Pearlstein took him under his wing. "Suddenly I was advising CEOs how to dress. I used to wear glasses to make myself look older."

But his eye began gravitating to furniture, not fashion, and after a pilgrimage to the Paris flea market he was inspired to switch careers. "Doing a living room is like putting just the right suit, shirt, and tie together," he says. That could mean a sofa with eloquent scale, upholstered in tailored gray flannel, or curtains that fall as gracefully as a statue's marble robes and turn out to be made of opalescent leather ("if it gets dusty, just wipe it clean").

Roop specializes in couture details like walls parqueted with squares of grasscloth and plywood valances pavéd with fragments of old mirror. "I'll search for antiques with strong lines that look almost modern, and then I usually design the rest of the furniture myself. As with tennis and fashion, a good interior is also a game of inches. I want to give my clients things they can't find anywhere else." *C.P.*





GRACIELA RUTKOWSKI
Seattle, WA

Graciela Rutkowski grew up living half the year in Argentina, the other half in Alaska. She took pre-med courses ("I quickly realized I didn't have the discipline), then worked in computer technology. She even tried being a stay-at-home mom to her two daughters, now ages six and one.

It's hard to argue when the Seattle decorator says, "I've been all over the place," but her newest career is definitely a keeper. "I should have known that this was what I was meant to do," Rutkoswki says. Frustration led to her passion. While renovating her family's 1928 Tudor-style home, she had so many problems with her contractor and decorator that she decided to do the job herself. Her hu encouraged her and soon her fr inspired by her classic rooms enl with pretty colors, began asking fo "About a year ago, I decided to get s and launch a real business."

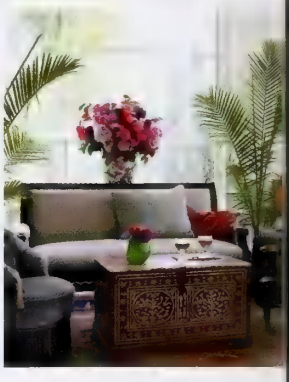
Her touchstones are Rose Tarlo Vicente Wolf. "I want to combine t and new, but in a way that's not stuf dated. I love French influences, bu to mix it all up." That's a quality ciated by her clients, most of who young families. "They're buying the real homes, finally getting rid of al college furniture. I'm very patien them, because I so recently went th it myself."

SCHUYLER SAMPERTON & ANNA HACKATHORN
Los Angeles, CA

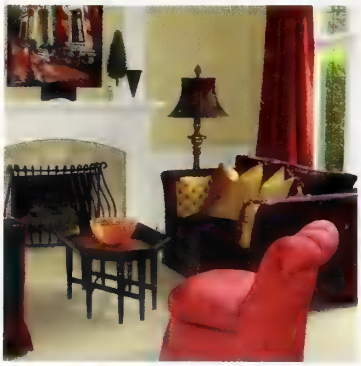
It's a real Hollywood story—two young women who meet while working for the prestigious Los Angeles designer Michael Smith team up to take on the world. One is Anna Hackathorn, an L.A. native who studied in New York, where she did store design for Calvin Klein and Ralph Lauren before heading back to her hometown. The other is Schuyler Samperton, a refugee from the entertainment industry who handled publicity for Smith before switching to design: "Fortunately, he likes to hire on instinct as opposed to credentials," she claims.



Anna Hackathorn (left) and Schuyler Samperton.



Not surprisingly, both partners in nine-month-old Samperton & Hackathorn identify Smith, their former boss, as an inspiration. But there are other influences on their work, which is known for its clear colors, richly patterned fabrics, and touches. Hackathorn mentions Bil and the artist Donald Judd; Samperto the young hotshot David Netto and t English master Oliver Messel.





DIXIE STARK
Seattle, WA

She's lost none of the Southern accent, exuberant personality, or respect for old objects that she developed when growing up in Arkansas. But after working in Dallas and now Seattle, Dixie Stark has seen enough to know that the best design is site-specific, and that what is appropriate in one location may not be in another. "In the Northwest, what really works is color. I like to use blues and yellows. I love greens with golds, oranges and reds. If you use gray or taupe here, it can turn dull and muddy." Even her use of antiques is "architecture specific," she explains. "If I'm doing a 1920s or '30s house I would gravitate to French style, wood finishes with mirror and glass, and softer, graceful lines. And you can find fabulous Asian antiques here, so I've started using them a lot since I a here four years ago."

What remains consistent for who founded her firm, Digs, a year half ago, is her approach: "I like t with what a client loves, and wa keep. Sometimes the color schem even be inspired by what they're ing." Her aim is to merge "tradi lines with a modern, chic flair." inspired by John Saladino and Ba Barry, but also is an inveterate h gatherer. "I hit a lot of thrift shop flea markets. I love that you can tran objects, have something reupholst Her favorite piece of furniture? "T Adirondack chair, circa 1911, that s the porch of my Craftsman house."

(Continued on p



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DRIVE & LOVE

 (Continued from page 70)





MANDOLYNA THEODORACOPULOS
Hollywood, CA

Mandolyna Theodoracopulos practically redefines the term International Style, having grown up in New York and Switzerland before studying design in London. She now lives and works in Los Angeles.

Her first exposure to design came when her mother hired Mario Buatta to redecorate her house. "I still remember playing with the piles and piles of fabrics," she says. "Also I spent a lot of time at Reinaldo and Carolina Herrera's house, because their daughter Patricia is my oldest friend. And I remember going to the home of decorators Denning and Fourcade and seeing their velvet back-to-back sofa. That really made an impression on

She says, "The houses where spent time as a child have a impact." For her, this includes a fix on dark wood floors and walls in sh of gray. "And I love Art Deco and furniture and Biedermeier. I'm part black and white. I love drama, bu when it's overdone."

In fact her own 1930s stucco hou the Hollywood Hills is reassuringly est, though suitably stylish, with its black wainscoting, rich grays, and sh vibrant color. "I always stress that ration depends on the architecture house and an understanding of whe are," she says. Upcoming projects in a new hotel in Hollywood and a moored in Turkey.

CAROLINE WILLIS
Atlanta, GA

Caroline Ritter Willis, a native Virginian and graduate of the University of Virginia with a degree in history, began her design career with an internship at Christie's auction house in New York. Her next step was to join Gomez Associates, the design firm headed by Mariette Himes Gomez. When the young designer moved to Atlanta to be near her future husband, she was hired by Dan Carithers, who was designated a 2003 "Giants of Design" award winner by *House Beautiful*. Trained by the best, she opened her own firm, Caroline Ritter Interiors, in Atlanta in November 2001, and has just rechristened it using the married name she acquired a year later.

Inspired by her two mentors, Willis and her husband live with what Caroline calls "well-edited rooms using traditional furniture and neutral colors." She avoids clutter and curtains and has her favorite off-whites for walls, including Benjamin Moore Pale Almond and Pratt & Lambert Putty. If her fairy godmother said she could have any decorative object she wanted, she would choose "a faded old oriental rug." Meanwhile, "I also love seagrass, and it





works." For clients, Willis goes h into "a modified Sister Parish n using the chintz, draperies, and menterie popular in Atlanta. Othe along with Parish are David Hicks Saladino, and Albert Hadley.





CHRISTINA WORTH
New York, NY

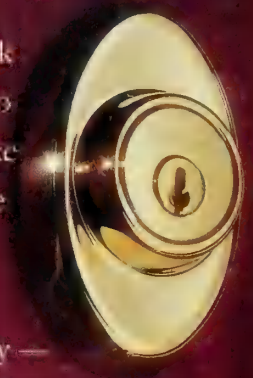
It's not surprising that a native New Yorker who is inspired by both the trailblazing Elsie de Wolfe and the outrageous Diana Vreeland would have a fresh take on tradition. And for Christina Worth, decorating is as much a matter of fun (a word she uses frequently) as furniture.

"I love traditional forms, but I like to liven things up with unusual light fixtures, objects, mirrors, and tiles," she says. Worth trained with some of the city's most respected firms, beginning at McMillen, followed by stints Parish-Hadley and Priscilla Ulma Scott-Ulmann before going out o own. She cites as favorites both th orful chic of Muriel Brandolini a proper comfort of Bunny William clients are mostly young couples st families, "though I do have a fair a of bachelors," she adds with a la they're fortunate, they will end u an apartment like her own, which the depredations of her two-year-c is what she calls "a very sexy apart full of color and vivid fabrics. "I she says, "I like to create rooms th not decorated, but lived-in."



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TEXAS SURPRISE

Writer: Ted Loos
Photographer: Colleen Duffley
Producer: Diane Carroll



This page: In the entryway to Ann c Strawn's Dallas ho French mirrored co from the 1930s is t first sign that this i ordinary design sc The contemporary paintings are by S Sales. Opposite: A Lucite and glass ta with Louis XVI line in the breakfast ro is surrounded by i klismos chairs with grass seats; the sp have been gold-le the front and silve on the back.



Designer Jan Showers mixes midcentury European with
ditional styles in the Dallas home of Ann and Lou Strawn





this time around. She likes the result: "When you've been busy working all day, this look is so uncluttered and refreshing."

Showers had made her name specializing in 1940s French objects, which she buys exclusively in Paris. But she doesn't want her aesthetic to be oversimplified. "I find that what I do is a mix of traditional with midcentury French and Italian," she says. "I use a lot of Italian accents."

The Strawn dining room served as the perfect canvas for Showers's artistry. For the designer, the focus isn't the dining room table so much as the vintage parchment bar (1940s French, natch). Parchment has gotten trendy of late, but it's safe to say that few have accessorized it as Showers has.

On top of the bar she placed a yellow gourd-shaped Venetian lamp from the 1950s. "I always use lamps in dining rooms," says

Opposite: Two c. 1950 velvet armchairs by Jean Royère anchor the living room. The Portofino coffee table is from Jan Showers's collection. It has a mirrored top and legs cast in bronze. Left: Three vases with stripes from the late 1940s and early 1950s are by Venetian master Dino Martens. Below: A French giltwood mirror in a star-burst pattern that dates to the late 1940s hangs over the fireplace. Showers designed the fire screen for the Strawns.



AND LOU STRAWN'S HOME SITS ATOP A SMALL
n an exclusive Dallas neighborhood. Surrounded by trees,
rick-faced, Edwardian-style house looks from the outside
sheltered English cottage.

ep inside the small entryway, however, and your impression
ges quickly. The 3,000-square-foot house's original hard-
floors are there, shiny and restored, as you might expect.
he mirrored French commode and the two colorful abstrac-
on the wall strike a very different note.

like that commode there because it says, 'We've got some
ises inside,'" says designer Jan Showers. "It gives you a
op."

owers was hired to help the Strawns—Ann is an interior
ner herself, Lou an attorney—create a look that stands out
llas, where cozy French country is a more likely find than
horoughly modern mood.

nn had known Showers for a few years and visited her
room many times on business. What they had in common
love of French furniture, although they had been follow-
ery different periods.

Our old house had 18th- and 19th-century French pieces,"
trawn, who wanted to try Showers's more modern approach

Showers. "I like dining rooms to look inviting and cozy, since very often they look cold and stately."

These elements are set off against a striking Caribbean blue wall color and a Venetian chandelier from Showers's collection. The room also has a twist, literally, in the form of a French plaster pedestal in the corner.



Guests are invited to sit in hand-painted klismos-style chairs from the 1920s, upholstered in cream-colored leather. The armchairs are newer, a riff on the style of Louis XVI, and they flank a similarly styled cherry table.

Strawn—who collaborated on some elements of the decor—liked the klismos chairs that Showers provided so much that she went out and found a contemporary version for the small breakfast room.

With raffia grass seats and dramatically curved iron legs, the set of four chairs also sports two bright metallic accents: Strawn had the front of the splat gold-leafed and the back silver-leafed. She matched them with a glass and Lucite table she designed herself.

These sparkling elements fit Showers's design scheme just fine. "I like using mirrors in almost every room," she says. "They bring in light and a different texture." For example, she placed a stunning giltwood mirror in a star-burst pattern over the fireplace in the living room. "It gave the room a little drama," she says.

The midcentury French mirror is set off by a polished-steel

Above: Ann and Lou Strawn at home in Dallas. Right: The dining room's Caribbean blue walls allow the cream and yellow colors to pop. A parchment bar from the 1940s holds a midcentury Venetian lamp, and in the corner is a spiral-twist French plaster pedestal. The armchairs are 1960s, designed à la Louis XVI and covered with leather. The klismos-style chairs date to the 1920s and are also upholstered in cream-colored leather. Topping it all off is a Venetian chandelier from Jan Showers's collection and ivory silk taffeta curtains.



It's a sophisticated look that still allows you to kick b

fire screen designed for the Strawns by Showers. To give it a slightly traditional edge, she added antique bronze legs. She often combines new and old in this way. "French design of the 1940s is so great because much of it was based on Louis XVI and Directoire styles, but cleaned up and simplified," she says.

There's nothing traditional about the velvet armchairs by the great Jean Royère, circa 1950, which take center stage in the living room. Their impeccable modernity is emphasized by the Portofino coffee table, from Showers's collection, with its mirrored top and gracefully curving bronze legs.

It's a sophisticated look that still allows you to kick back. "People should feel relaxed in my house," says Strawn, "and yet I want a certain amount of elegance, too."

The master bedroom, of course, had better be the most relaxing room in the house. Embroidered pillows on the bed boost the comfort factor, and a 1940s French bench covered in buttery lambskin leather creates a second place to unwind.

Strawn wanted to use a mirrored chest she had made, one that features gold- and silver-leaf trim and acrylic knobs. Showers liked the piece, so she topped it with a satin spar





lamp, one of her signature accessories. She takes a large pi of the mineral material, mounts it on a rod, and runs a nic rod behind it. In this case, Showers says she added a spe silver-lined shade for "extra glamour."

The lamp is right in front of a window, and it stands even more because there are no curtains behind it. In fact the Strawns' home, only the dining room sports curtains ivory-colored silk taffeta).

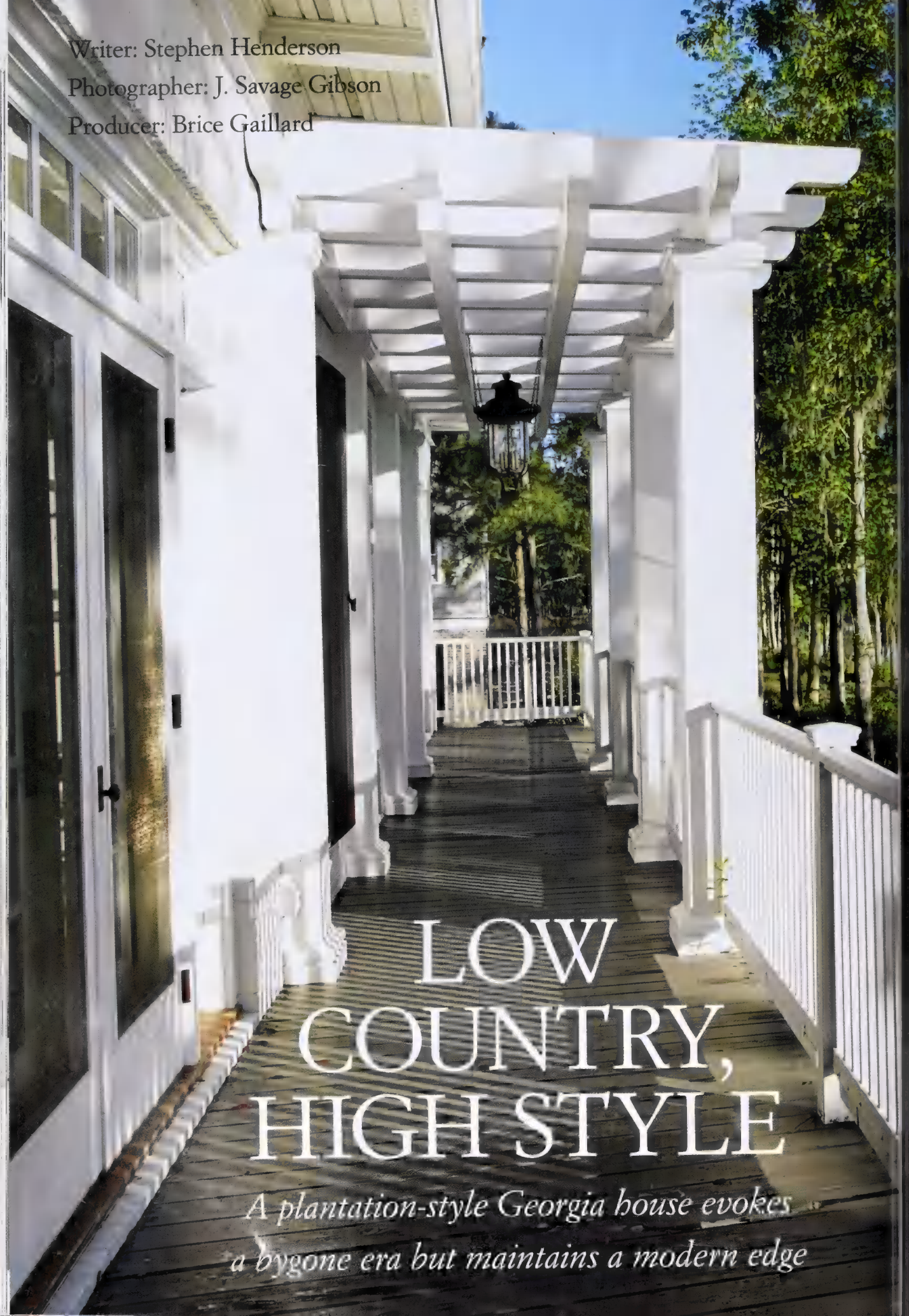
"The place has a tree house effect—it sits up so h and you are perched over this wooded area," says Stra "In season, Mother Nature hangs some lush drapery of own." Showers was skeptical about bare windows at fi but she was convinced by the ardor of her clients and beauty of the surroundings. A smart move, since the effe to emphasize her design's clean lines. Lest we forget, so times it's the things that a designer *doesn't* do that make the difference. ●

Left: The master bedroom includes a mirrored chest with acrylic knobs and gold- and silver-leaf trim designed by Ann Strawn. The headboard is satin, and the bedding a combination of silk and sat The lamp by Jan Showers is made from a mineral called satin spa and the shade is lined with silver for a glamorous effect. The 1940 bench has been covered in buttery lambskin. Above: The house sit on a hill and is surrounded by trees. Opposite: In one bedroom, Strawn put a chaise covered in turquoise mohair. The 1940s Frenc nesting tables are bronze with opaline tops.

ople should feel relaxed in my house," says Strawn



Writer: Stephen Henderson
Photographer: J. Savage Gibson
Producer: Brice Gaillard



LOW COUNTRY, HIGH STYLE

A plantation-style Georgia house evokes a bygone era but maintains a modern edge



At the Ford Plantation near Savannah, Georgia, live oak trees and Spanish moss provide a romantic backdrop for a house built in an 18th-century Louisiana plantation style, with a wraparound porch. Salvaged architectural details — such as the antique lantern hanging from a pergola centered above the back door — give new construction an aura of dignified old age.





MOST PEOPLE DON'T BEGIN decorating until they see a finished room—or at least a blueprint. Susan Weiss, on the contrary, prefers to work from the inside out. She furnishes first, then constructs living spaces as a frame for her treasured possessions. For example, long before she had selected an architect for her newest house in Richmond Hill, Georgia, Weiss had already bought a 250-year-old English pine front door.

"I guess I'm just a manic shopper," she says. "I've got stashes and stashes of stuff." Weiss described a recent forage, on which her mother accompanied her, where she found an old metal cheese scale. "Mom said, 'What are you going to do with *that*?' I said, 'Trust me, I'll find the perfect place.'"

Manic she may be, but Weiss is hardly indiscriminate in her purchases. With the trained eye of an artist (she has an M.F.A. in painting) she claims that "in another life" she might be an interior decorator: "I just love everything about the process. I'm already fantasizing about selling this house and building another."

In the great room, a Sheraton pedestal dining table was cut down to coffee-table height. Armchairs are from Brunschwig & Fils, upholstered in Feuillage by Clarence House. George Cameron Nash sofas are covered with Pierre Frey fabric. Duck decoys and an antique weathervane rest on a mantel below an unsigned painting believed to be a portrait of Woodrow Wilson's bulldog.


Matisse
Picasso

Design, though, is only one of her sions. Both she and her husband, n, a retired investment analyst, are nusiastic bicyclists and fly-fishers. n is also an avid golfer.) After rais- twin daughters in Northern Cali- ia, the Weisses were keen to live in cale that would accommodate their ting lifestyle year-round.

Then an advertisement in *The Wall et Journal* for the Ford Plantation ght their eye. A private family com- nity, the 1,800-acre park is located he Ogeechee River, 18 miles upriver n the Intracoastal Waterway, and ut the same distance from Savannah. he mid-1920s Henry and Clara Ford chased what were once rice fields n a wooden tide gate and—after ding a Georgian-style mansion—le it their winter retreat.

t's a hauntingly beautiful oasis of sea shes, gently meandering lakes and ons, partially submerged cypress s, and colonnades of some of the st live oaks in Georgia. These trees with Spanish moss that sways ntly in the early evening breeze. In erence to the evocative landscape, Weisses hired Hansen Architects, a wned local firm, to design a house he classic style of a Low Country -century plantation house.

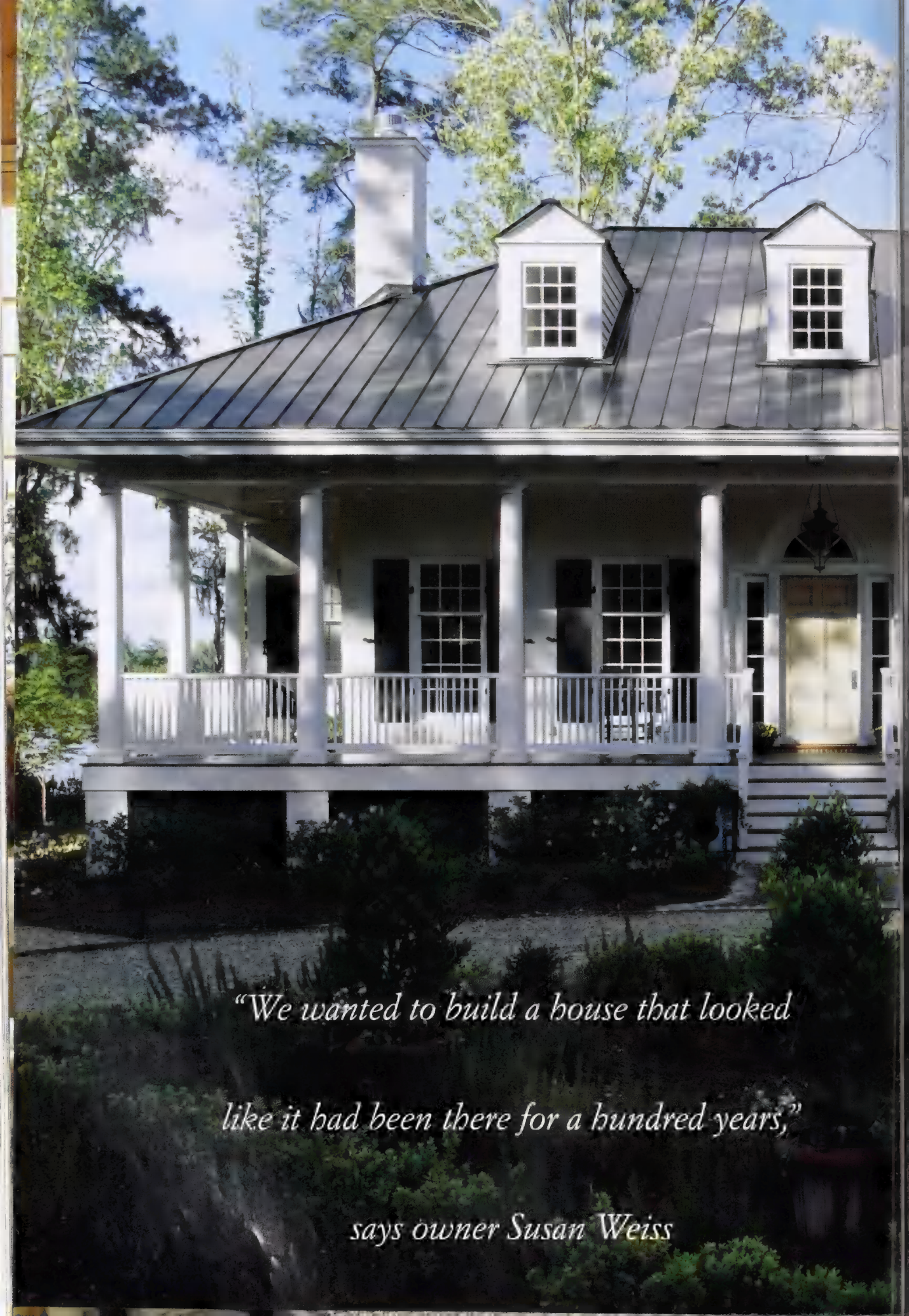
et alongside the banks of Lake a, the 3,700-square-foot, two-story cture has a wide wraparound nda and a standing seam metal roof. ebble driveway circles a knot garden, edieval design where various species oxwood are tightly intertwined.

nside, a pleasing symmetry prevails. ms with 12-foot ceilings are paired all cross-axes line up precisely;





Above: In the sleek, light-filled kitchen, two Sub-Zero refrigerators are concealed behind painted pine paneling. Left: A French zinc-based steel-top table is c. 1900. French doors open onto the side porch, overlooking Lake Clara. Opposite: The library's paneling is densely textured pecky cypress. The black slate and stainless-steel coffee table is by Preben Fabricius. The painting above the fireplace was found at a flea market in Provence.



"We wanted to build a house that looked like it had been there for a hundred years,"

says owner Susan Weiss

e new millennium, courtesy of Thomas Pheasant



Opposite: "I like a tailored look, pretty but not sweet, which somehow manages to be both masculine and feminine at the same time," says Thomas Pheasant, who designed the living room's camelback tufted sofa and oval coffee table as part of his line for Baker Furniture. The Regency Fret chair is from David Iatesta; Mallory carpet from Stark. This page: An antique mahogany gueridon table c. 1810 from Marston Luce Antiques stands in the entrance hall.



"I was the first to see it," says Kathi Loughlin, who had been looking for a house in the Georgetown area of Washington, D.C., for more than a year. "When I walked in, the rooms were filled with amazing light." Built like a typical row house, but detached from its neighbors, the building took advantage of its corner site. Instead of entering on the narrow end, you came through a stately front door on the much longer side. "It looks very grand from the curb, but when you step in, the scale is sweet and lovely, with a staircase in the center and rooms going off on either side. Since it's just one room deep, you have sun pouring in from all four sides." She thought to herself, this house isn't going to last the day, and immediately made two calls, one to her husband, Tom, and the other to her designer, Thomas Pheasant.

Pheasant had already done two houses for the Loughlins and they had become good friends. "I was a basket case, waiting in the foyer as he walked silently through every room," recalls Kathi. "Finally he came down the stairs and announced, 'I could live in this house.'" Pheasant understood how excited his client was, but as she rhapsodized about the lovely plaster moldings, he was thinking to himself, "All this



This page: A bit of the red used elsewhere in the house trims a living room pillow, set on a slipper chair designed by Pheasant for Baker. Chair and sofa are both covered in Portofino by Manuel Canovas. The mirror frame, made of cut-and-split dowels carefully assembled to create a woven effect, is a Pheasant signature. Gelatin silver prints by Colby Caldwell. Right: The Loughlin girls, sitting pretty on Donghia's Studio X Counter Chairs in the kitchen.


"I feel as if I'm inside one of those Chinese lacquer boxes

Tom chooses colors you can practically taste"



The library's game table, designed by Pheasant in mahogany, is surrounded by his Tufted Classic Side Chairs for Baker, upholstered in Glants's Chaine — with leather backs. The same fabric covers the custom-designed sofa and chairs. The ottoman's classical lyre-shape base is embellished with a crystal lens, inspired by an Elizabethan brooch Pheasant spotted at an antiques show; available from Thomas Pheasant Studio. The walls are covered in a red linen from Pheasant's fabric line for Baker.



This page: Pheasant was attracted by the sculptural quality of the antique sycamore dining chairs with lemonwood inlay, purchased in Paris, and combined them with his Pedestal Table for Baker. The fact that the woods don't match doesn't bother him; Pheasant doesn't believe in suites of furniture. The fabric on the chairs is Carleton V's Classico; the painting is by John Gibson. Far right: Pheasant's Monument Chest has held everything from sheet music to socks; here it stores table linens. The Federal mirror is from Gore Dean Antiques.



charm is going to have to be ripped out." He could see that the house had structural problems. The biggest surprise was just how bad it really was.

"Termites had eaten through the floor joists, and all four floors had to be ripped out, which basically did in those plaster moldings," says Tom Loughlin. Kathi was crushed, but Pheasant was just as glad, because now he had a chance to rectify the stylistic inconsistencies. Originally built in 1880 as a Victorian, the house had been transformed into a Federal 20 years later and then changed into a Georgian in the 1960s by the addition of some rounded windows here and there. The result was a mishmash. "I work so hard initially on getting the architectural aspects of a project right," says Pheasant. "Which style to choose? I went for classic Georgian."

That meant the living room mantel had to go. Kathi objected. "I felt we should save certain things like mantels, and also a little bit of money as well," she explains. "But Tom was adamant—the design was weak and the scale was all wrong. To appease me, he incorporated the original columns into the new fireplace. The great thing about Tom is that we can argue and debate, and then he comes up with a solu-



This page: Pheasant beefed up the moldings over the master bedroom door to add a bit of panache to this hallway. A reverse-painted Venetian-style mirror from the 1940s hangs over Pheasant's Demi-Lune Chest for Baker. Opposite, top: The romantic four-poster with an ironwork canopy was inspired by beds Pheasant had seen in France. Opposite, bottom: Brunschwig & Fils' Modena, used for the curtains, tufted chairs, and ottomans, is set off by a print in the same colors. Coraggio's Regal Plaid on the bench.

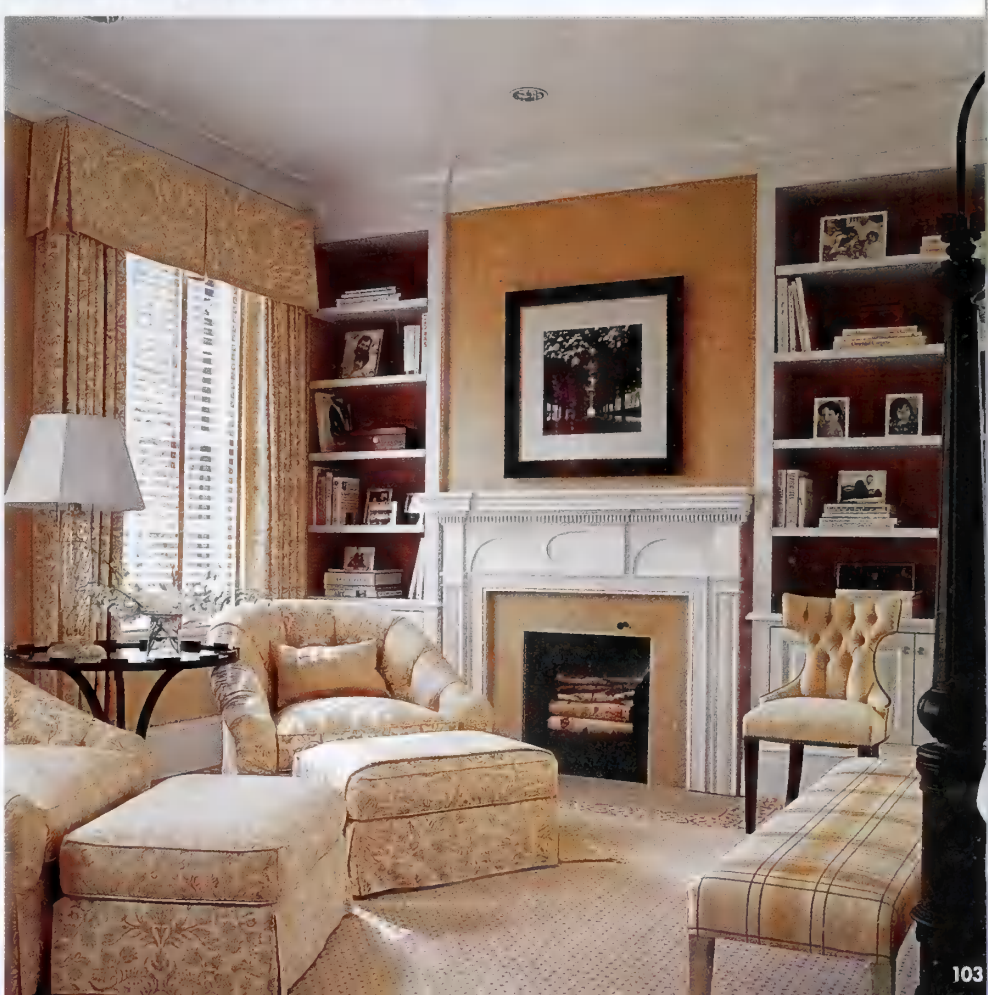


taste." Red may seem like a departure for a designer known for neutrals, but as Pheasant explains, "I've learned you can create a neutral room using any color." He organizes it in subtly different shades—the yellow in the living room ranges from butter cream to maize—and that's what gives the room its richness. A monochromatic scheme also conveys a sense of order and ease, and opens a room up to other things like artwork and people. Meanwhile, the shape of each piece of furniture (many from Pheasant's own line for Baker furniture) really stands out. "I like to use the classical vocabulary of the past to express something new," says Pheasant. "Traditionalists can relate to the familiar, and modernists love the strong forms and simple silhouettes."

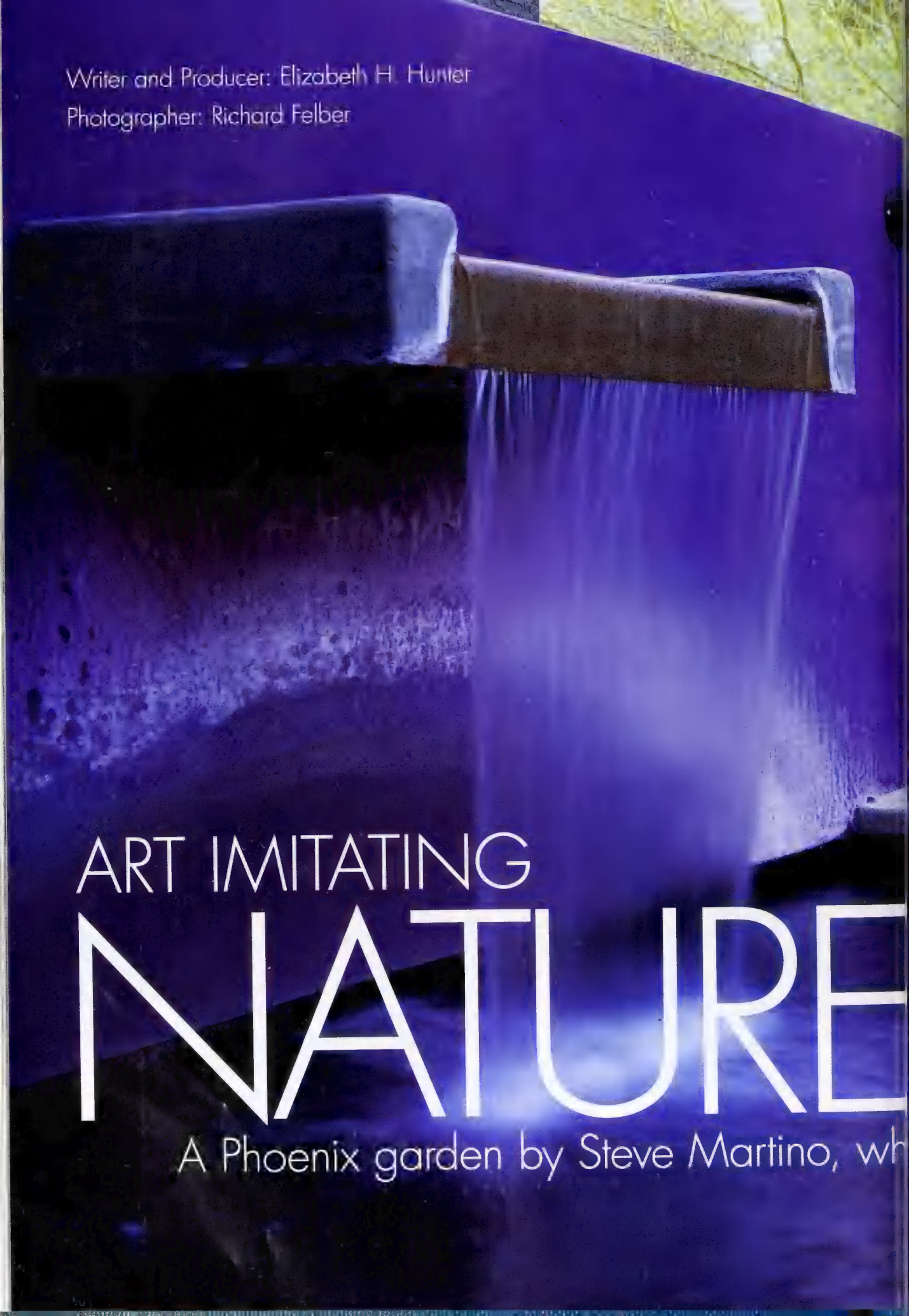
The Loughlins endorse the Pheasant doctrine. "We're delighted," says Tom, and his wife adds, "We wouldn't think of doing a house with anyone else." ●

n that elevates the project to a whole
v level." Her husband adds, "It's not
natter of compromise. That word
t even in his vocabulary." Luckily,
easant had the couple's complete
fidence, even when Kathi was won-
ing, "What did we buy? Where's the
se I fell in love with?" At one point,
as just a shell—with only the stair-
e left standing.

The challenge for the designer was
uild back the charm, and Pheasant
ssed it with meticulous details like
e-plank quartersawn oak floors and
ant woodwork. He designed a pan-
library with cinnabar-red walls that
yone agrees is the most comfortable
m in the house. "You just want to
down on the sofa and never get up,"
Kathi. "I feel as if I'm inside one
hose Chinese lacquer boxes. Tom
oses colors you can practically



Writer and Producer: Elizabeth H. Hunter
Photographer: Richard Felber



ART IMITATING NATURE

A Phoenix garden by Steve Martino, wh



Landscape architect Steve Martino built walls and installed columns of rusting steel to enclose the entrance courtyard of a house in the hills just outside Phoenix. Because the fountain splashes minimally, the rim of the pool can serve as a bench. Palo verde trees branch above the columns.

ught Arizonans to value their native plants



JUST A FEW DECADES AGO, EVERYONE THOUGHT STEVE Martino's strictly native residential gardens looked exotic, and that includes Phoenicians who lived close by the Sonoran Desert that inspired such plantings. "Now everyone wants natives," says Martino. "Even the law says to use drought-resistant plants on roadsides and medians, so lots of them come from the desert." Although you can still see vast expanses of water-guzzling lawns and flowers in the older parts of Phoenix, Martino's landscapes have been unusually influential. He confesses, "Sometimes I drive by a new garden and think, Gosh, did I do this one?"

A transplanted Midwestern couple discovered Steve Martino in a March 1999 *House Beautiful* story on his Phoenix work. His clean-lined, brilliantly colored walls reminded them of Luis Barragán, the Mexican architect whose work they had long admired. The desert plants against these walls had a dramatic beauty they couldn't resist. New to Arizona, they found Steve's gardens "exotic and glamorous," according to the wife.

Martino was also interested in their house, designed in 1964 by Blaine Drake, a onetime apprentice of Frank Lloyd Wright. The couple had talked to several architects about restoring the building's original lines and textures, but most advised tearing it down. Martino, who attended architecture school for

This page: In a wall extending from the living room into the garden, Steve Martino cut a window to frame a 30-year-old organ pipe cactus. Opposite: The young sons of the household play soccer and baseball on the small lawn. Desert natives—Chuparosa honeysuckle, brittle bush, and a tall century plant—flank the lawn.









hree years, and knew Drake personally, ffered to remodel the house as well as esign the garden. He told them he ould close his eyes and imagine what)rake would do.

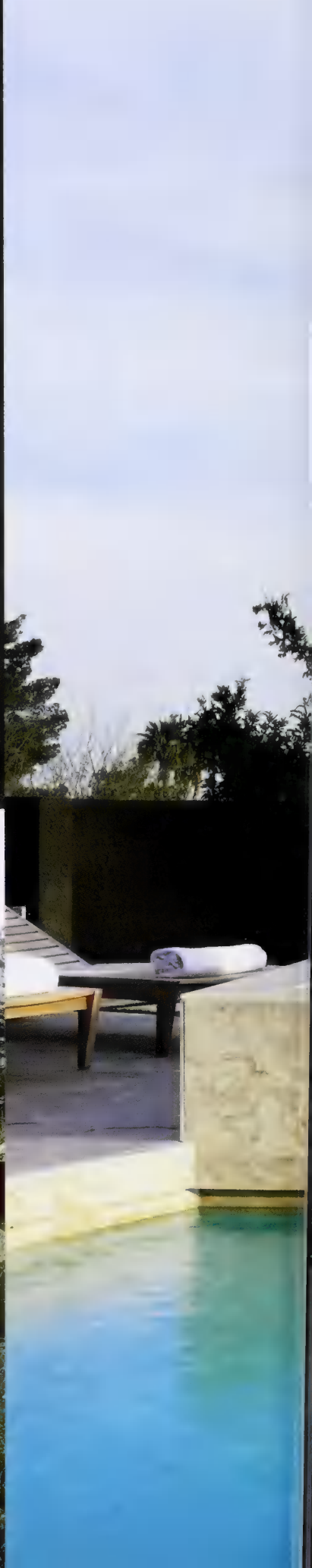
The remodeling led to the rectilinear nes of the garden walls, something of departure for Martino, better known r curving, cantilevering, and tilting. You have to respect the house," he xplains. He also departed from his sual pure bright colors because the usband wanted more muted shades. artino would call the couple from his ll phone saying, "I have four gallons paint from Home Depot," and they ould go out and slather them on the rden walls until all agreed. Another commodation to these clients was to eate a patch of lawn and retain some n-desert tropical plants such as palms d bougainvillea, which previous own- had planted. ●



Opposite: Palm trees and bougainvillea are remnants of landscaping original to the 1964 house, left from the days when many Phoenix residents ignored native plants. The remodeled roof slopes up beyond the palms. This page, top left: A red wall sets off the color and shape of prickly pear cacti growing in a bed of crushed granite. This page, top right: Octopus Agave, red penstemons, and yellow bulbine flourish in the entrance courtyard behind a fence of metal pipes.









This page: To frame the trunks of the existing palm trees at poolside, Martino built a travertine planter and filled it with river stones and barrel cacti. In the background: Camelback Mountain, a Phoenix landmark. Opposite, top: Aloe veras bloom in winter in the entrance courtyard. Although they are not Arizona natives, Martino is fond of them because they require almost no water. Below: From the travertine terrace off the living room you step into crushed granite where penstemons bloom among prickly pear cacti. For more details, see Resources.

Jeffrey Bilhuber ignores glitzy South Beac



TUSCAN TONES

rroundings to create rooms a Florentine could summer in

Writer and Producer: Senga Mortimer
Photographer: Oberto Gili



Both views: The living room walls are covered in painted cloth from SJW Studios in Seattle. The tufted Bridge sofa upholstered with linen from Ruth Caplan is by Bilhuber Basics. Intérieurs supplied the woven string wall hanging. Flowers are from Always Flowers in Miami. Arranged on the table from Modern Stone Age in New York are a crate of eggplants and a stalk of green bananas.

PLEASE TELL US YOUR FAVORITE architect. When we asked that of Jeffrey Bilhuber, an interior designer known for his minimalist style, his answer—Thomas Jefferson—was a surprise. This recent Bilhuber project, the transformation of an unwieldy duplex in Miami's hip South Beach district into an interior resembling a timeless Tuscan villa, did not seem Jeffersonian at first glance. Its soaring spaces and sparsely decorated walls might better suggest the modern Mexican masters Luis Barragán and Ricardo Legorreta. But Bilhuber defended his position, incidentally revealing his own approach: "Jefferson was an extremely practical designer who borrowed from various cultures and mined the past for its best ideas. He got the most out of the spaces he made while moving his own style forward. That's what good architects and designers should do, and what their clients deserve."

Bilhuber had known the apartment's owner for a long time, having worked with the previous generation of the family. The designer says, "I had the perfect client—perceptive and style-conscious, wanting to create a cozy, stylish, clean-lined masculine apartment." The young man had a special affection for Tuscan hill towns and wanted his rooms to recall their sun-faded, time-worn quality. A narrow range of dusky tones of yellow, green, gray, and umber became the palette within which Bilhuber would work—not a standard look for South Beach.

Tuscan austerity is also reflected in the floor plan, which Bilhuber modified. He opened the flow of space between rooms, and from the living room and master





The varieties of seating in the high-ceilinged living room include vintage French rope armchairs. The curtain fabric on doors to one of two terraces is by Coraggio Textiles. The hammered copper vessels are Italian antiques. The chandelier is by Jeffrey Bilhuber.



This page: The dining table on the terrace is from World Resources, Miami. Flooring is pea gravel on terra-cotta tile. The fencing is split reed; the woven palm stool is Moroccan. Facing page: Bilhuber had a structural column lacquered the color of obsidian. The antique French wicker trunks come from Amy Perlin.

"I had the perfect client — perceptive and style-conscious, want



create a cozy, stylish, clean-lined m[illegible]oline apartment"

This page: Bilhuber designed a bed of ebonized oak with Lavando cloth from Bergamo. Within its sheltering wings hang two Mineshaft Lamps by the decorator. Bed linens are by Calvin Klein. The curtain fabric is by Henry Cassen with Cybele, the cuff material by Larsen. Opposite, above: Designer Jeffrey Bilhuber. Opposite, below: The extra-deep Sunrise tub stands in filtered daylight; its fittings are by Lefroy Brooks. The rug is sheepskin. For more details, see Resources.





edroom out to a pair of terraces. He xpanded the passageways to the small tting room and dining room, elimi- ated a clutch of closets, and demol- hed the walls of a closed-in stairway the upper floor—architectural edit- g that made the duplex's structural amework more visible.

This designer never thinks about olor without factoring in the quality the light. The two sets of three small indows close to the ceiling on adjacent alls brought in daylight, and Bilhuber ve them inside ledges to hold lanterns r night lighting. Candles flicker over- ead from the rustic rim of a wrought- on metal chandelier that Bilhuber esigned for the center of the living om ceiling, and, at a lower level, bur- shed metal standing lamps illuminate e furniture and reflect the floors.

The smooth floors, a good example practicality at work, had been cov- ed in wall-to-wall industrial carpeting. s removal revealed large expanses of nfinished concrete. Because the cost installing suitable wood floors was ohibitive, Bilhuber experimented th durable finishes for the concrete, nally dyeing it a rich honey color and aling it with wax. Beige walls form a btle foil for the tangle of woven string amatically displayed above the living om sofa. Pillows of slightly differing hues soften the oversize sofa, which is covered in linen a shade lighter than the walls. The spare presentation of handmade and weathered artifacts, which owes something to the Japanese art of display, shows each piece to best advantage. Among these are an old wooden ladder, a pile of antique wicker trunks, and two beaten copper vases on sandblasted Lucite stands.

The master bedroom with its severely rectilinear bed is monastic by South Beach standards. The bed's angles are echoed on either side by a pair of practical night stands. The master bath, on the other hand, is a flagrant example of Lucullan splendor starring an enormously deep double-ended tub.

Bilhuber, who designed virtually all the furniture in the apartment, says, "A good designer should be able to produce everything in a house except the art and antiques." Mr. Jefferson, no doubt, would concur. ●





Fruit

Look to the grill for the simplest and quickest way to dessert

UNDER FIRE

Grilled fruit is delicious spiked with liquor, served with spiced sauces, or in the case of pineapple — paired here with a gin, juniper, and lime reduction — doused with a combination of both.

Photographer: Dana Gallagher Producer: Mary-Ellen Weinrib



Choose fruit that is not quite ripe. To prevent stone fruits like peaches and plums from sticking, drizzle the fruit with olive oil.



Grapefruit is sliced in half, dusted with confectioners' sugar, and sprinkled with Chambord liqueur to combat the fruit's bitter notes and highlight its sunny citrus flavors.



Grilling fruit creates a caramelized crust, as with these baby bananas cooked in their skins and served with lime wedges.

Recipes

GRILLED PINEAPPLE WITH GIN, JUNIPER, AND LIME

Recipe adapted from High Heat *by Waldy Malouf and Melissa Clark (Broadway Books, $30)*

Vegetable oil spray
1 lime, zested and juiced
½ cup sugar plus 2 tablespoons
2 tablespoons water
¼ cup gin
5 juniper berries, slightly crushed
1 vanilla bean split lengthwise
2 small pineapples, sliced in half through leaves

Preheat a gas grill to high heat, about 400°F. Spray grate with vegetable oil.

Prepare lime syrup: In a medium saucepan combine lime zest and juice, ½ cup sugar, water, gin, and juniper berries. Scrape seeds from vanilla bean into pan and add pod. Bring to a simmer over medium heat, stirring until sugar dissolves. Simmer until thickened, about 5 minutes. Discard vanilla pod.

Sprinkle cut side of pineapple halves with remaining sugar. Grill until caramelized, about 5 minutes. Serve with lime syrup. Serves 4.

GRILLED STONE FRUIT

Recipe adapted from Scott Bieber, executive chef of Taste in New York

4 large freestone peaches, halved and stones removed
4 Santa Rosa plums, halved and stones removed
4 nectarines, halved and stones removed
Olive oil
Salt and freshly ground black pepper to taste

Preheat a gas grill to medium-high hea about 375°F.

Place fruit in a bowl, drizzle wit olive oil, season with salt and peppe and toss to coat.

Place fruit cut-side down on gril Cook until fruit is softened and car melized, about 2 minutes. Turn fru over and grill until skin is light charred, about 1 minute. Remove fro grill. Divide fruit among 4 desse bowls. Serve warm. Serves 4.

GRAPEFRUIT WITH CHAMBORD

Recipe adapted from chef Michel Nischan, board member of Chefs Collaborative

Vegetable oil spray
1 small Florida grapefruit, cut in half
Confectioners' sugar
Chambord liqueur

Preheat gas grill to medium-high, abo 375°F. Spray grate with vegetable oil.

Press cut-side of grapefruit halv into a plate of confectioners' suga Place on grill cut-side down and gr until slightly charred, about 2 minut Drizzle with Chambord. Serves 2.

GRILLED BABY BANANAS

Recipe adapted from chef Mike Mosku of Johnson & Wales University, Miami

Vegetable oil spray
4 baby bananas, cut open lengthwise (skins on)
2 tablespoons melted unsalted butter
Confectioners' sugar
Fresh lime wedges

Preheat a gas grill to medium hig about 375°F. Spray grate with vegetab oil.

Brush cut-side of bananas wi melted butter. Press into a plate confectioners' sugar. Place on gr cut-side down and cook until caram ized, about 2 minutes. Serve with li wedges. Serves 2. ●



Professionals and home cooks alike prize the Vieluxe gas grill for its precision. For more details, see Resources.



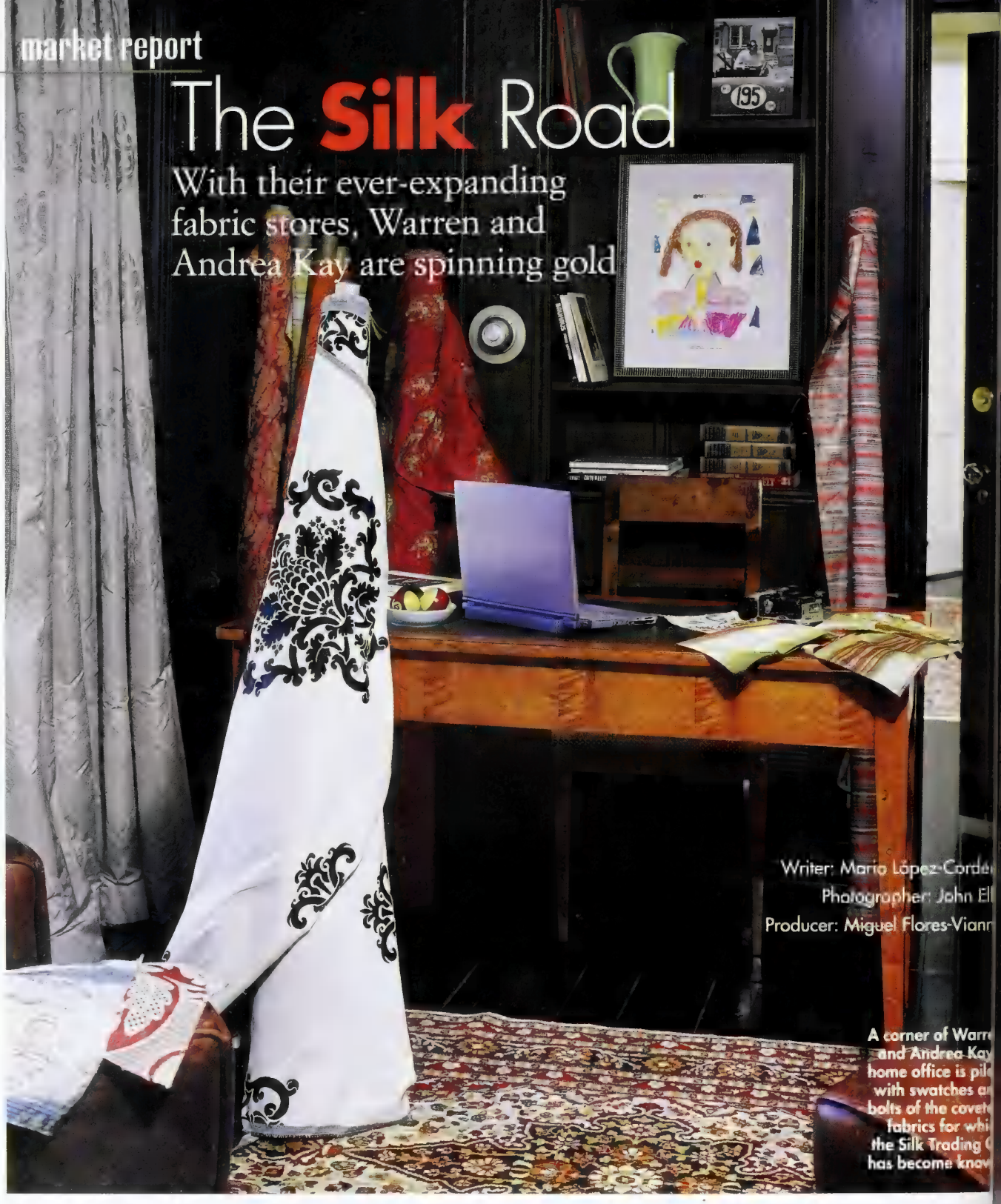
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TODAY'S PURINA ALPO

Nestlé

The Silk Road

With their ever-expanding fabric stores, Warren and Andrea Kay are spinning gold



Writer: Mario López-Cordé
Photographer: John El
Producer: Miguel Flores-Vian

A corner of Warr and Andrea Kay home office is pil with swatches a bolts of the covet fabrics for whi the Silk Trading has become know

In business and in life, Warren and Andrea Kay, founders and owners of the Los Angeles–based fabric house the Silk Trading Co., give truth to the adage that opposites attract. He is a self-described impetuous and instinctual decision-maker who provides answers quickly and whose design aesthetic skews to the exuberant—like the lime-green-silk-covered benches that sit next to a brown silk velvet sofa in their living room. She is cautious and a little quiet; when asked to point to her design preferences, she submits a soigné image that reads like a whisper: curtains made from yards and yards of voluminous white linen, but lined on the underside with a dowry's-worth of lavender silk.

But the couple's differences—aesthetic and otherwise—have resulted in success, not discord. With the synchronicity that allows them to plete each other's sentences, they turned their fabric house—beg from a Santa Monica storefront op in 1992—into a booming business has since added retail outlets from Francisco to Manhattan.

Their formula was simple and r sents a boon to the average consume

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uninitiated in the wily ways of shopping for home textiles—a process that can be intimidating and circuitous. Most fabric purveyors are located in design centers that only sell merchandise to licensed designers and architects.

"We wanted to develop high-fashion home furnishings that we loved, and offer them at the retail level at a great value," says Andrea, while Warren adds, "I wanted our stores to be accessible to everyone." The key was giving the average consumer a fuss-free way to shop for curtain fabric and furniture upholstery, with can-do craftsmanship at their disposal.

The Kays fashioned a system in which a customer could walk into a Silk Trading store, choose a pattern from a selection of showroom-quality fabrics, and have it made into anything—from curtains to pillows to a duvet cover—at a reasonable price. The response has been huge.

"People would come in and ask, 'What's the right side of the fabric, and what can I use it on?' And I'd say 'Whatever side you like best on whatever you want to put it on,'" says Warren. The firm quickly became a resource for decorators and homeowners alike, who especially loved the company's luxuriant striped silk taffeta curtains that now rustle extravagantly in living rooms from Hollywood to Paris.

In due course, the Kays were expanding, with more locations and forays into other arenas in the home furnishings market. The company now produces everything from linen weaves to damasks to boiled wools, as well as furniture and a 24-color paint line. The latest endeavor, Drapery out-of-a Box, promises to be as lucrative as any they've attempted. "I see a huge gap in the middle market," says Warren, referring to the unmet demand for fine curtains at prices that lie somewhere between couture and off-the-rack. "People don't know what to do about windows," says Andrea. "Most mass market products are cheaply made and of poor quality." Drapery out-of-a Box, on the other hand, has all the tailoring of a custom-lined curtain made from copious yardage of their trademark silk, but is ready-made to fit standard window sizes and sells at a competitive price: a pair of panels that fit a 47″×110″ window, for example, sell for about $425.

It's an impressive track record for an enterprise that has far exceeded its makers' original goals. "We didn't set out to be a huge success," says Warren. "The only plan was to enjoy our family life together—but I never get that Sunday feeling on Sunday nights; I love to go to work." Andrea concurs: "It's a lucky life to do something you love." ●

Left: The couple's own living room is furnished with ample amounts of Silk Trading fabric, including the silk velvet on the sofa and the taffeta framing the window. Below, Andrea and Warren Kay. For more details, see Resources.





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's face it, chopping gets old fast and when it comes to onions, it can even ng you to tears. While enjoying a well-balanced and tasty dinner with your ily is a top priority, meal prep can mean too much time in the kitchen and not ugh with your kids. Planning menus in advance can save time and money in long run. Look for recipes that call for some of the same ingredients, chop n all at once and refrigerate what you don't use in disposable storage ducts like GladWare® or Glad® Food Storage Bags. You'll be ahead of the ne by doing some of tomorrow's work today, and your family will enjoy the hness and variety of two dinners in the time it takes to make one.

Make the time you spend preparing meals more efficient. Here are some tips from GLAD.

GLAD SHOPPING TIP

Get in and out of the grocery store in a flash. Organize your shopping list by category so that you can shop more efficiently and limit trips down aisles. Remember it's always wise to shop on a full stomach to avoid filling your shopping cart with junk food or things not on your list.

GLAD PLANNING TIP

Menu planning can be fun for the whole family. Try carving out a little bit of time together to create fun and exciting menu ideas for the coming week. You'll not only save time and money, you'll make fewer trips to the grocery store and ensure that your family will like what you prepare.

GLAD COOKING TIP

Making your own soup or stock is simple and economical. Rather than discarding celery leaves, parsley stems and other vegetable trimmings, try storing them in GLAD Freezer Storage Bags and use them for soup or stock.

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with Leigh and Leslie Keno



Going South

The traditional sideboard is altered by a regional furniture vernacular

•This hunt board measures 37 inches high, 51 inches wide, and 20 inches deep. Its shallow depth made it unobtrusive when positioned against a wall, in a hallway, or on a porch.

•Simple tastes and sometimes modest means dictated hunt board designs.

•Every hunt board is different. While this version boasts four storage drawers, some were also made with only a single drawer or a central cupboard.

•The term "hunt board" is probably a Victorian invention. Scholars have not found its use in any documents contemporary to their production.

•It retains its highly prized original finish.

This c. 1810 Southern hunt board—essentially a restrained version of a sideboard made from unadorned and non-veneered woods—was built in Piedmont, North Carolina, primarily from black walnut native to the area. Hunt boards were produced in the South in large numbers in the late 18th and early 19th centuries. The form was created in a wide range of styles and woods with unique decorative details by rural artisans for customers who often had conservative tastes and modest means. They follow few set patterns or styles, and no two are alike. The simpler forms were made of humble pine, poplar, or birch and were often painted, but more sophisticated hunt boards of w cherry, or maple were also made with decorative details s inlaid escutcheons, line inlay, or beading around the dr While its name may conjure visions of Southern gentry ing after the hunt, recent scholarship at the Museum o Southern Decorative Arts in Winston-Salem, North Ca suggests that the term is merely Victorian nostalgia inspi images of plantation houses and red-coated horsemen. In sands of 18th- and 19th-century advertisements the terr board is not mentioned once. ●


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Items not mentioned are from owner's collection.

24 SCREEN PLAY

Custom sewing: **Carl Dellatore,** D&F Workroom (T); 212-352-0160. **Lambert screen** by Richard Wrightman Design; 646-382-4904. *Web site:* www.rwrightmandesign.com—John Robshaw Textiles (R,T); 212-594-6006 and Jacobs Van Dyke (R,T); 310-396-8886. *Fabrics:* **1. Bowling Green** #2301—Carleton V (T); 212-355-4525. **2. Habl: Construction's** Stripe in crocus—A.M. Collections (T); 212-625-2616 *Page 36:* **3. Vine Linen Print** in ebony by Roderick Shade for Decorators Walk—F. Schumacher & Co. (T); 800-332-3384. **4. Doubloons** #9505-02—Larsen (T); 212-753-4488. **5. #L807 5**—Travers (T); 212-888-7900. **6. Raoul Textiles'** Suriname Mole #823-U28—A.M. Collections, see above.

50 PROBLEM SOLVERS

Designers: **Jeffrey Bilhuber;** 212-308-4888. **Celerie Kemble, Christina Murphy;** 561-659-5556, 212-675-9576. *Contractors:* Penna; 212-935-5747. Taconic Builders: 914-698-7456. *Living room:* **Paint,** Wainscott #55—Farrow & Ball (M); 212-752-5544. **Wallpaper,** Trixie #HP1003-E—Hinson & Co. (T); 212-688-5538. **Curtain fabric,** Utility Cloth #P37337—Decorators Walk through F. Schumacher & Co. (T); 212-415-3900. **Curtain fabrication**—Luther Quintana; 212-462-2033. **Sideboard,** Verona Buffet 82116; **étagère,** Alex #82057—Crate & Barrel (R,MO); 800-323-5461. **Glass table lamps,** #01041210—Gracious Home (R); 800-237-3404. **Wing chair,** Tessa by Toad Hall—ABC Carpet & Home (R,T); 212-473-3000. **Armchair,** Stickley #969313—E.J. Audi (R); 212-337-0700. **Armchair fabric,** Medley #92005-03—Rogers & Goffigon (T); 212-888-3242. **Dining chairs,** Cekwood Bistro #767178K—Palacek (T); 800-274-7730. **Dining table,** Empire Base—Archatrive (R,T); 845-889-8144. **Accessories**—Calvin Klein Home (R); 212-292-9000. **Lamp,** Christopher Spitzmiller—Todd Romano (R,T); 212-879-7722. **Carpeting,** Prestige Pueblo sisal—Turabian & Sariyan (R,T); 203-869-5950. **Mirror**—Hadley Antiques (R,T); 212-535-7002. **Tulip prints**—Argosy Bookstore (R); 212-753-4455. **Mantel**—Pearl Mantels (T); 901-853-8237. **Sconces**—John Rosselli Antiques (T); 212-772-2137. **African mask; ceramics**—Gordon Foster (R); 212-980-5780. *Office: Paints:* **Desk top,** Citron #74; **ceiling,** Farrow's Cream #67; **chair rail; railings** #31—Farrow & Ball (T); 212-752-5544. **Wallpaper,** Closet Stripe #SS329—Farrow & Ball, see above. **Desk; desk chair; accessories,** Plexi-Craft (R,T); 212-924-3244. **Table lamps**—Hinson & Co., see above. **Cabinet; shade; topiary; frames**—IKEA (R); 800-434-4532. **Side chairs,** Stockholm slipper—Homer (R,T); 212-744-7705. **Carpet,** sisal—Stark Carpet (T); 212-752-9000. **Chelsea daybed; O mirror; Em table**—Desiron (R); 212-353-2600. **Blanket; pillows**—Shyam Ahuja (R,T)—212-644-5910. **Ticking stripe,** Ian Mackin at—Coconut Co. (R); 212-539-1940. **Fabric,** Seya #97431737, China Seas at—Quadrille (T); 212-753-2995. **Velvet**—Stroheim & Romann (T); 718-706-7000. **Plasma TV** #TC11LV1—Panasonic (M); 800-211-7262.

57 AMERICA'S TOP YOUNG DESIGNERS

1. Whitney I. Cutler. Morrison Fairfax, 115 Gold View Rd., Ardmore PA 19003; 610-420-5684. **2. Ernest de la Torre.** 526 W. 26th St., New York 10001; 212-243-5202. **3. Athalie Derse and Jeffrey Wyngarden.** 3314 North Lakeshore Dr., Chicago, IL 60657; 773-935-3698. **4. Andrew Flesher,** Gunkelmans Interior Design, 81 South Ninth St., Ste. 340, Minneapolis, MN 55402; 612-333-0526. **5. Hal Goldstein,** Janson Goldstein, 180 Varick St., New York 10014; 212-691-1611. **6. Austin Harrelson,** 6421 North Bay Rd., Miami Beach, FL 33141; 305-215-3404. **7. B. Keven Hawkins,** 136 E. 57 St., New York 10022; 917-209-0679. **8. Shawn Henderson,** 21 Bleecker St., #2W, New York 10012; 212-253-8473. **9. Martin Horner and Shea Soucie,** Soucie Horner, Ltd., 208 W. Kinzie, 2 Fl., Chicago, IL 60610; 312-755-0202. **10. Laura Kirar,** TRU Design, 600 Broadway, Ste. 4C, New York 10012; 212-274-9906. **11. Jean Larette,** Larette Design, 141 Via Barranca, Greenbrae, CA 94904; 415-464-0664. **12. Matthew MacDonald,** MacDonald Design Assoc., 66 N.E. 40 St., Miami, FL 33137; 305-571-7170. **13. Jodi B. Macklin Interior Design,** 4817 Dorset Ave., Chevy Chase, MD 20815; 301-656-0009. **14. Erin Martin,** Martin Design, 1118 Hunt Ave., St. Helena, CA 94574;707-963-4141. **15. Ann-Marie Myers,** 111 E. 80 St., Apt. 3C, New York 10021; 212-472-6407. **16. Allison Paladino,** 350 S. County Rd., Ste. #104, Palm Beach, FL 33480; 561-514-0155. **17. Mark Phelps,** 2321 Crescent Ave., Charlotte, NC 28207; 704-332-6369. **18. Biggs Powell,** 1698 Monroe Ave., Memphis, TN 38104; 901-725-5225. **19. Caroline Ritter Willis,** 2989 N. Fulton Dr., Ste. #102, Atlanta, GA 30305; 404-812-9559. **20. Frank Roop,** Frank Roop Interior Design, 68 Commonwealth Ave, Boston, MA 02116; 617-267-0818. **21. Graciela Rutkowski,** 3125 E. Laurelhurst Dr., Seattle, WA 98105; 206-527-1962. **22. Schuyler Samperton and Anna Hackathorn,** Samperton & Hackathorn, 134 North Sweetzer Ave., Los Angeles, CA 90048; 323-655-6603. **23. Dixie Stark,** Digs, 9605 Ranier Ave. So., Seattle, WA 98118; 206-227-8726. **24. Mandolyna Theodoracopulos;** 323-851-4848. **25. Christina Worth,** Worth Interiors, 71 E. 77 St., New York 10021; 212-879-3403.

76 TEXAS SUITE

Pages 76 to 83: Designer: **Jan Showers;** 214-747-5252. *Entryway:* **Paintings**—Susan Sales through Craighead Green Gallery; 214-855-0779. *Breakfast room:* **Chairs,** Wicker Works—Walter Lee Culp Assoc. (T); 214-651-0510. **Table**—Jan Showers & Assoc., see above. *Living room:* **Coffee table, side table; chest; lamp; firescreen**—Jan Showers & Assoc., see above. **Rug,** Pakistani oushak—Ann Strawn Interiors (R,T); 214-728-7379. *Dining room:* **Chandelier,** Jan Showers Signature Collection—David Sutherland (T); 214-742-6501. **Curtain fabric,** silk in Ivoire—Jan Showers Silks, see above. **Rug; sideboard; mirror; pedestal**—Jan Showers & Assoc., see above. *Master bedroom:* **Mirrored chest,** custom—Ann Strawn Interiors, see above. **Carpet**—Stark Carpet (T); 212-752-9000. **Lamp,** Simone—Jan Showers Signature Collection, see above. *Guest bedroom:* **Nesting tables; chaise** (custom)—Ann Strawn Interiors, see above. **Chaise fabric,** Mohair in celadon, Manuel Canovas through—Walter Lee Culp, see above.

84 LOW COUNTRY, HIGH STYLE

Pages 84 to 93: Architects and interior designers: **Hansen Architects,** 24 Drayton St., 9 Fl., Savannah, GA 31401; 912-234-8056. *Contractor:* **J.T. Turner Construction Co.;** 912-356-5611. *Landscape design:* **Danny Nelson,** The Nelson Group; 912-355-5881. *Knot garden design:* **Unique Garden Design by Fran Gross Linden;** 248-540-9614. *Great room:* **Armchairs**—Brunschwig & Fils (T); 212-838-7878. **Armchair fabric,** Feuillage #33924—Clarence House (T); 800-803-2850. **Sofas**—Cameron Collection by George Cameron Nash (T), 800-936-6274. **Sofa fabric,** Gentleman in Belette #2250-264—Pierre Frey (T); 212-213-3099. **Rug,** Gun Metal #601337, custom—Blackstone Carpets (T); 214-748-1570. *Library:* **Leather armchair fabric,** Bronco in Olive #20012-458—Brunschwig & Fils, see above. **Coffee table** by Preben Fabricius—R 20th Century (R,T); 212-343-7979. **Seagrass rug,** custom—Blackstone Carpets, see above. **Trumpet vases**—Portobello (R,T); 912-651-1056. *Kitchen:* **Table**—The Gathering; Antiques, Art & Café (R,T); 214-741-4888. **Stove**—Viking Range (M); 800-467-2643. *Master bedroom:* **Equestrian prints**—The Stalls (R); 404-352-4430. **Cheetah pillow fabrication**—Savannah Window Fashions (T); 912-354-0836. **Bamboo tables**—Portobello, see above. **Canister lamps**—Saladino Furniture (T); 212-684-6805.

94 CAPITAL COMFORT

Pages 94 to 103: Designer: **Thomas Pheasant** 202-337-6596. *Living room:* **Sofa,** #6352-96; **slipper chair,** #6366—Thomas Pheasant for Baker Furniture (M); 800-592-2537. **Sofa; slipper chair; curtain fabric**—Portofino—Manuel Canovas (T); 212-753-4488. **Armchair,** Regency Fret #21-9901—David Iatesta (T); 410-626-0022. **Coffee table,** Oval #7854—Thomas Pheasant for Baker, see above. **Carpet,** Mallory—Stark Carpet (T); 212-752-9000. **Ceiling fixture**—Vaughan (T); 212-319-7070. **Table lamps**—Baluster—Wick Works (T); 212-980-6173. **Window treatments**—Carl Studios; 703-204-7050. **Photographs**—Colby Caldwell, www.hemphillfinearts.com. **Mirror,** custom by designer. *Entrance hall:* **Gueridon**—Marston Lu (R,T); 202-333-6800. **Bench,** Tassel #7817—Thomas Pheasant for Baker, see above. *Kitchen:* **Stools,** Studio Counter Chair #4830—Donghia (M); 212-935-3711. *Dining room:* **Table,** Pedestal #7833; **console**—Sphere #7830; **centerpiece,** Pedestal Bowl #PH037—Thomas Pheasant for Baker, see above. **Chair fabric**—Clasico #P133-53, Carleton V (T); 212-355-4525. **Light fixture**—Vaughan, see above. **Carpet**—Mallory, Stark see above. **Monument Chest**—Thomas Pheasant Studio, see above. **Mirror**—Gore Dean Antiques (R,T) 202-625-1776. *Library:* **Sofa; chairs,** custom by designer. **Side chairs,** Tufted Classic—Thomas Pheasant for Baker, see above. **Sofa; chair; side chair fabric,** Chair #3050—Glant (T); 212-754-5880. **Ottoman,** Le Ottoman; **table,** by designer. **Rug,** Agra SM100—Gloleria Carpets (R,T); 202-863-0106. *Master suite hall and bedroom:* **Chest,** Demilune; **small chair,** Petit Salon; **side table,** Castle; **bedding,** Gothic embroidery—Thomas Pheasant for Baker, see above. **Bed; bench,** custom by designer. **Bench fabric,** Rajal Plaid—Coraggio Textiles (T); 212-758-9885. **Carpeting,** Wexford #39—Carpet Impressions (R,T); 703-796-1149. **Chairs; ottoman,** Tufted #6361-40, 6361-11—Thomas Pheasant for Baker, see above. **Chair; ottoman; curtain; bed panel fabric,** Modena, Brunschwig & Fils (T); 212-838-7878.

104 ART IMITATING NATURE

Pages 104 to 111: Landscape architect: **Steve Martino Assoc.,** 3336 N. 32 St., Ste. 110, Phoenix, AZ 85018; 602-957-6150. *Web site:* www.stevemartino.net.

112 TUSCAN TONES

Pages 112 to 119: Designer: **Jeffrey Bilhuber;** 212-308-4888. *Living room:* **Wall cloth**—SJW Studios; 206-323-8020. **Sofa; chaise; armchair; floor lamp**—Bilhuber Basics, see above. **Upholstery fabric**—linen, Ruth Caplan (T); 212-826-3756. **Low table**—Modern Stone Age (R,T); 212-219-03[illegible] **Hanging**—Intérieurs (R,T); 212-343-0800. **Flowers**—Always Flowers (R); 305-572-1122. **Chandelier**—custom by designer. **Curtain fabric**—Coraggio Textiles (T); 212-758-9885. *Terrace:* **Dining table,** World Resources (R,T); 305-576-8799. *Hallway:* **Trunks**—Amy Perlin Antiques (R,T); 212-593-57[illegible] *Bedroom:* **Bed,** custom by designer. **Upholstery fabric,** Lavando cloth—Bergamo (T); 212-888-33[illegible] **Linens**—Calvin Klein Home (R); 877-256-73[illegible] **Shelves; lamps**—Bilhuber Basics, see above. **Curtain fabrics,** Cybele (bottom)—Larsen (T); 212-753-4488. *Bathroom:* **Tub**—Sunrise Specialty (M); 510-729-7277. *Web site:* www.sunrisespecialty.com. **Fixtures**—Lefroy Brooks (M); 212-226-22[illegible] *Web site:* www.lefroybrooks.com.

120 FRUIT UNDER FIRE

Pages 120 to 123: Pineapple: **Pewter and white china dessert plate; small pewter ball spoon**—Ma[illegible] (T); 201-792-9444. *Grilled stone fruit:* **Blue ceramic dish**—ABC Carpet & Home (R, T); 212-473-3[illegible] *Grapefruit:* **Wooden plate**—Calvin Klein Home (R,T); 212-292-9000. **Wooden tray**—Intérieurs (R,T); 212-343-0800. *Bananas*—**Woven straw mat,** The Terence Conran Shop (R,MO); 212-755-9[illegible] **Gas grill**—Vieluxe (M): 866-843-5893. **BBQ set**—Rösle (R,T): 302-326-4801. **Spray pump; stainless-steel bowl**—Cuisipro (R); 302-326-4802.

126 THE SILK ROAD

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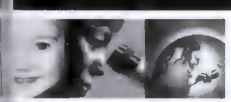


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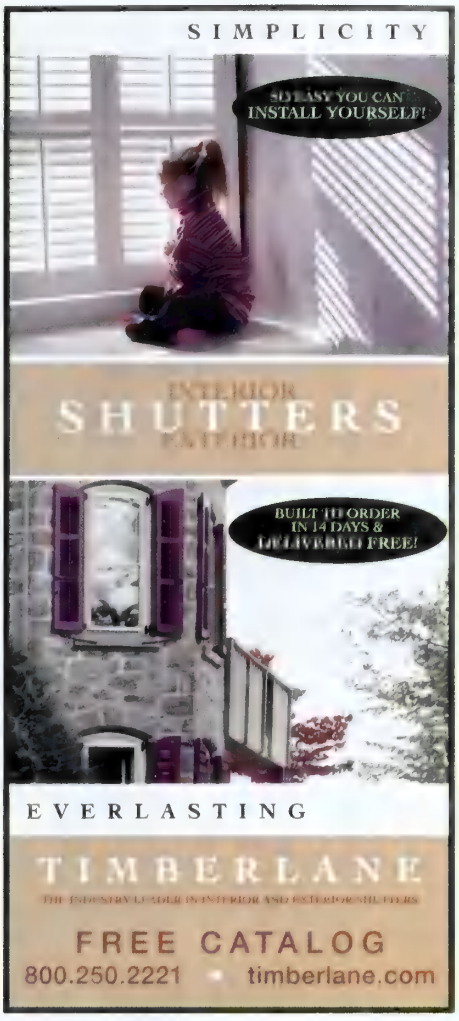
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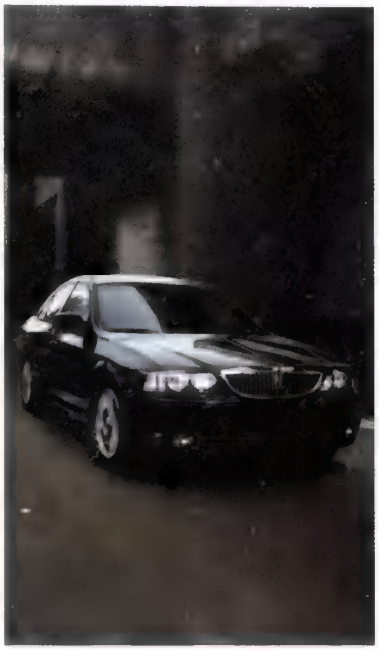
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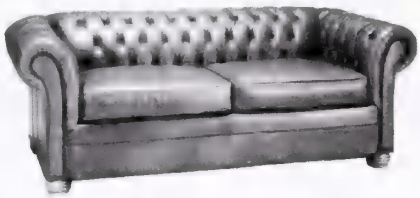
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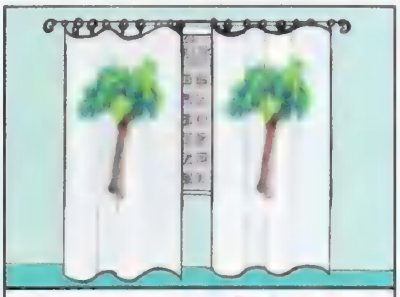
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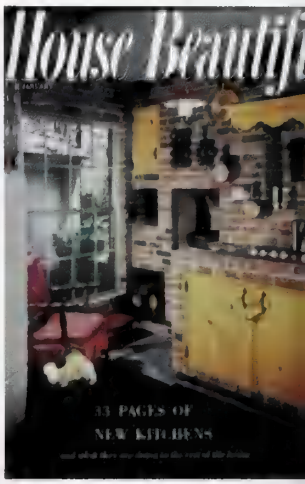
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Writer: Christine Pittel



The Finnish Line

Designer Tapio Wirkkala takes the prize

Tapio Wirkkala (1915–1985) was lyricist of line, color, and form. Hi laminated plywood Leaf Dish, lef and below, was featured in *Hous Beautiful*'s January 1952 issue, ab



Pronouncements are one of the occupational hazards of the magazine trade, but *House Beautiful* got it right when we proclaimed this tray, spotted at the Milan Triennale, "the most beautiful object of 1951." Carved from a block of laminated layers of wood, it's a piece of abstract art that also happens to function beautifully, which describes just about every item made by Finnish master Tapio Wirkkala.

"It reminds you of a leaf, though it is not copied from a leaf," we said. "But as with all natural things, you feel it was not too labored or contrived. It seems to have grown that way—effortlessly and inevitably. Your eyes bask in its color, in the interesting variations of the cross-cut wood laminations. Your fingers delight in its hardness, smooth but unpolished. You look for ridges but you find none—only the candid relief of its backbone, the gentle curl of its edges."

Trained as a sculptor, Wirkkala swung comfortably from one medium to another, designing glass for Venini and Iittala and porcelain for Rosenthal, as well as the Finlandia vodka bottle and his country's currency. We proudly introduced him to a new American audience. ●



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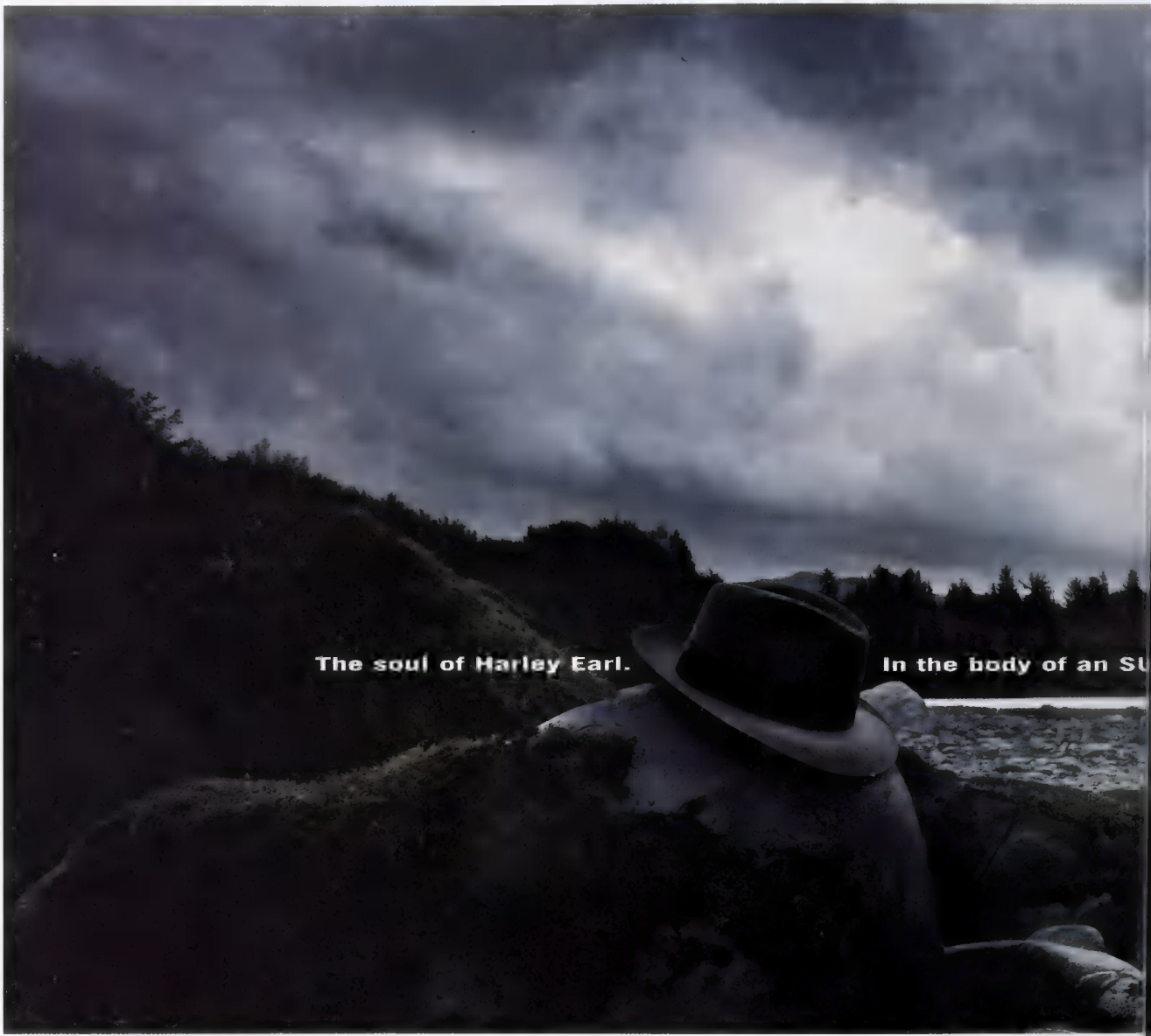
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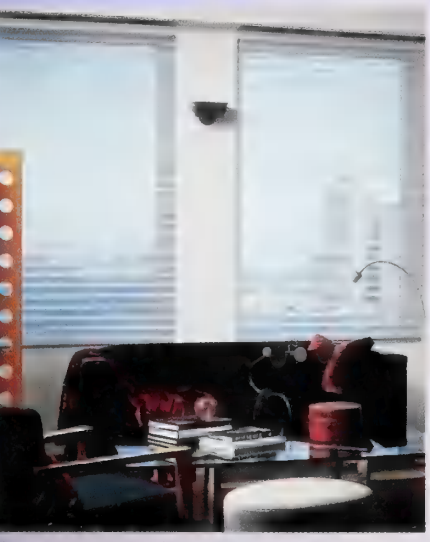
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Dots, stripes, and solids from Lee Jofa fabric collections fill the Hamptons weekend house of Stephen Elrod with vibrant color.
Photograph by Roger Davies

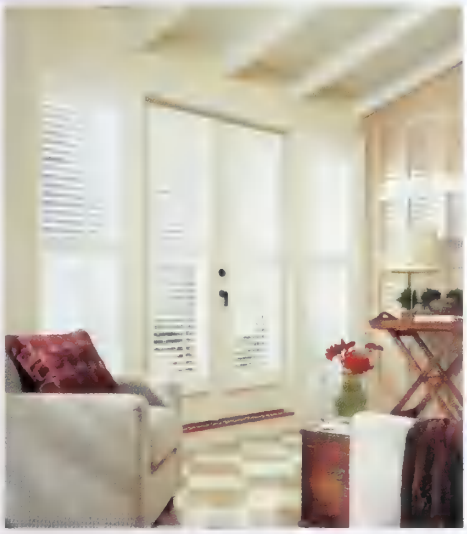


This page: A team of "table footballers" against a green stripe provide a touch of whimsy in a contemporary Mexican bedroom.

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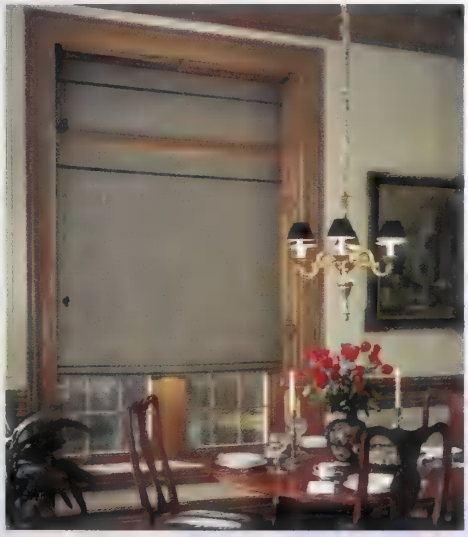
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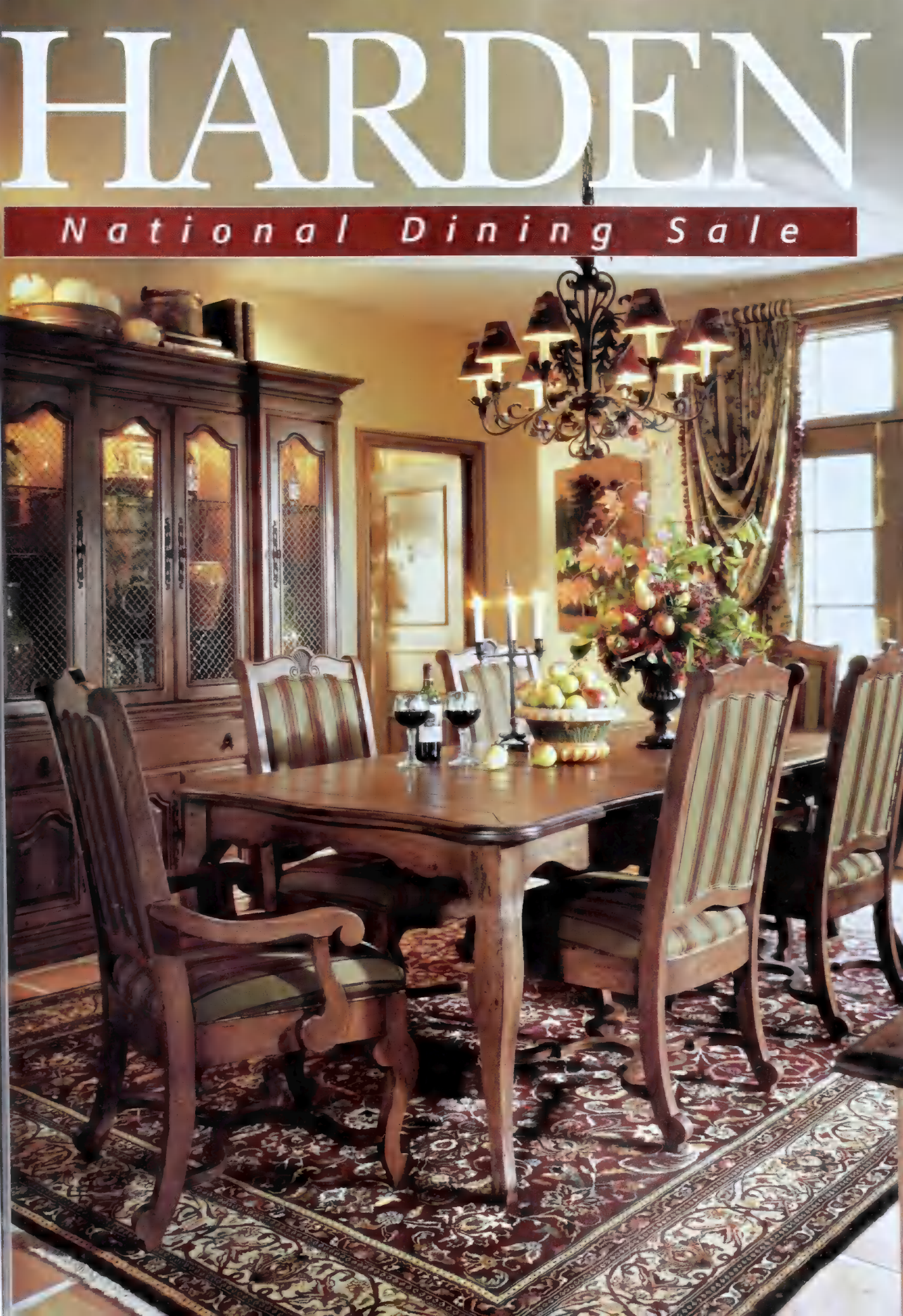
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Great Wall

I really enjoyed "Stone on Stone" by Lise Funderburg in your August issue ["Thoughts of Home"]. It was touching and poignant, but also funny. I salute the spirit and determination she displayed in building her great stone wall.

Patricia Lambe
Sammamish, Washington

Crossing Borders

I would like to compliment you on running the article by Stacy Schiff ["The 49th Parallel," June issue]. A Canadian educated in upstate New York with parents in Bermuda, I can relate to Stacy's feelings. And as a Canadian journalist, I know how difficult it is to cross the border. I find it refreshing to see articles about Canadians living abroad (exactly what you have done here, but reversed). Please continue to broaden our horizons!

Stacy Begg
Toronto, Ontario, Canada

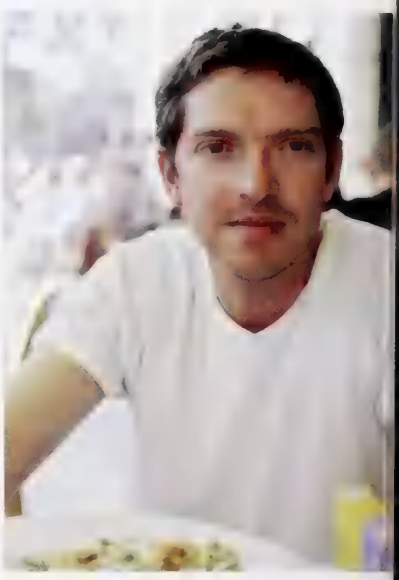
Burberry Supports Breast Cancer Awareness Month



Burberry has designed a special "passion pink" version of its iconic raincoat to commemorate October as Breast Cancer Awareness Month. Thirty percent of retail sales from the coat will be donated to the Breast Cancer Research Foundation, founded by Evelyn Lauder (at left, wearing coat). Ms. Lauder, senior corporate vice president of the Estée Lauder Companies, also serves as chairman of the foundation.

The raincoat retails for $1,095 and is now available at select Burberry outlets in the U.S. and Europe, and Saks Fifth Avenue stores in the U.S.

Please send your correspondence to hbmail@hearst.com or to Letters, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.



William Meppem

Originally from Sydney, Australia, Meppem ("Made in America," page 144) is now a New York–based photographer who specializes in food. His work has appeared in magazines including *Food & Wine, Martha Stewart Living, Oprah,* and *Vogue Entertaining,* as well as in several books, the most recent of which are *Modern Greek* by Andy Harris (Chronicle Books) and *Big City Cooking* by Matthew Kenney (Chronicle Books).



Douglas Wilson

Our collaborator for the stylish sc
narios for this month's Ralph Laur
Paint story ("Color in a Can," page 6
is no stranger to set design. As the s
of the hit cable television show *Tra
ing Spaces,* Wilson puts his skills a
designer and decorative painter to u
every week: "*Trading Spaces* is all abo
theater—it's the perfect mix of dra
and design." He is presently worki
on a book about high-impact, low-c
decorating, which will be published
Clarkson Potter in 2004.

Eric Cohler

New York interior designer Cohler ("Taking It With You," page 78) reflects this month on the meaning of home and its place in his own family history. In addition to his award-winning work as a decorator, Cohler has written for several home decorating magazines, and also pens a syndicated newspaper column. A frequent lecturer on design and architecture, Cohler holds a masters degree in historic preservation from Columbia University.




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CELEBRATING COLOR

What are your favorite colors? For me, that's a question that is increasingly difficult to answer. We have so many choices. I've always liked pastels, for instance, but only in certain circumstances. I can't imagine a Mediterranean-style house without them.

I also like splashes of unexpected color. In our house, my wife, Monica, painted a small guest bedroom an eye-opening chartreuse above the white beadboard that occupies the lower third of the walls. I like the beach cottage sort of feel you get in the room (which also serves as a playroom, because it's adjacent to one of our daughters' rooms). In fact, we hung a painted wooden sign there that says Beach This Way with an arrow pointing to the left. Never mind that the arrow is actually pointing away from the direction of Long Island Sound, which is a couple of miles from our house. Oh well—a prop is a prop, whether it's pointing the wrong way or not.

This issue is devoted to color, and you're bound to find some combinations you like. You also might see colors you don't like. Very few of us look at color the same way. I like red, for instance, but I don't like harsh reds with too much orange. Often it's the shade of a color that makes the difference. Greens and blues can be so very different, depending on the hue. I love the turquoise color of the water in the south of France, and I always love to see it in fabric and paints. In fact, when I'm struggling to describe a color I like, I try to remember where I first noticed the shade. It might have come from a vase, or a painting, or even a certain landscape. I remember driving the backroads of Iowa and marveling at the color combinations you could see across gentle rolling hills and wide expanses of farmland. There were round red silos rising above the billowing yellow stalks of corn. There was the dusty, almost orange hue of the dirt roads cutting between deep green vegetable fields. And above it all was a big blue sky. You can be inspired by color in the most out-of-the-way places.

A few years ago I retraced the steps of artist Vincent van Gogh's work in Provence. I believed then, and now that van Gogh's best painting came from his two years there. It was certainly his most prolific period, producing more than 400 paintings. One visit to Provence and you instantly realize why van Gogh and so many other artists journeyed there. It's a region all about light and color. The juxtaposition of lavender, sunflowers, wheat fields, and countryside, bathed in brilliant light, is a painter's dream. Many artists find the same inspiration in the western United States, where the colors can be particularly vibrant, depending on the time of day. Those colors, combined with the sheer beauty of the landscape, can be awe-inspiring. Often when we see those same hues repeated in paints, papers, fabrics, or accessories, it reminds us of the landscape itself, and a place in time when we saw the same colors naturally. I hope this issue inspires you to contemplate colors that you might never have considered or to revisit your own place in time.



TIMOTHY GREENFIELD-SANDERS

Cheers,



Mark Mayfield

P.S. On this page in the August issue, I whined about an ordinance in my village that prevents me from using a leaf blower in my yard during the summer months. Many of you wrote to inform me about a couple of remarkable instruments that I might find helpful, namely a rake and a broom. My neighbors thank you.





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Color

T'S IMPOSSIBLE TO OVER-
ate the importance of color in
ur lives. Color is everywhere—
the thousands of multimedia
ages we are exposed to every
y, in the clothes we wear, and
roughout the rooms we live in.
metimes the colors are exciting,
metimes they're drab, but there
no escaping their ubiquity.

Like music, poetry, and other
t forms, color has the incandes-
nt power to sway our moods. It
n inspire and move us in the
me way a favorite song or poem
es. Just as great music depends
the right combination of notes,
d poetry relies on precise word
oupings, great, impactive color
rangements depend on the right
chestration of hues, patterns,
ades, and tints. A red that is too
ight or a blue that is too pale
t won't work; adjustments are
eded to get it right.

This issue of *House Beautiful*
dedicated to celebrating color
all its glory; it offers the latest
ws and developments in how
s critical element is being used
interior designers.

In the following pages, you'll
rn about this season's three
w hot hues—chocolate, persim-
n, and apple green—and how
ding designers are incorporat-
them into their work, ranging
m new paints and fabrics to fab-
us furniture and tableware.

Immerse yourself in our sym-
ony of color. Search for the right
nbinations, and ponder what
ght work for you. Take a chance.
cover the possibilities.



Fall **Forward**

Home accessories in rich autumnal hues



Producer: Marisa Marcantonio Photographer: Lendon Flanagan

Clockwise from left: Venezia throw, $250; by Anichini: 800-553-5309. Chesterfield pillow, $220; by Mark Snider at Barneys New York: 212-826-8900. Signature Trim pillow, $230; by Barbara Barry for Baker: 800-592-2537. Chaison chaise in brown velvet, $2,100; by Chad Chaison for Vieux Carré: 212-647-7633. Lacquered ostrich eggs, $36 each; by Savanna Home: www.savannahome.com. Architectural bowl in walnut, $550; by David Linley at Bergdorf Goodman: 800-558-1855. Taper candles, from $8 each; from Creative Candles: www.creativecandles.com. Neoclassical egg candleholders, from $360 each; by Ted Muehling for E.R. Butler & Co.: 212-925-3565. Silver plate and rosewood teapot, $185, teacup, $55, saucer, $90, and tray, $225; by Armani Casa: 212-334-1271. Langham side table, $545; by Bungalow 5: 212-204-6325. Wall covered in Linford linen in Kelly, from the Diamond & Baratta Collection at Lee Jofa, through designers 888-533-5632. Leather floor covering is Big Woven in cherry, by Edelman Leather, available through designers: 800-886-8339.



WHEN IT BECOMES CLEAR THAT NO ONE ELSE SHARES

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Plácido Domingo defines opera. It is his life. It is his love. Incredibly, it wasn't his voice that brought him to music, it was conducting. Thankfully, he was sidetracked into vocal training. The rest is history. He has performed over 4,000 times and opened the Met on 20 occasions. He sings and conducts all over the world and is the General Director of the Washington and Los Angeles Opera companies. He founded Operalia, a competition where talented young voices can be heard. It is without question that Plácido Domingo is right where he belongs. In the spotlight. Center stage or not.

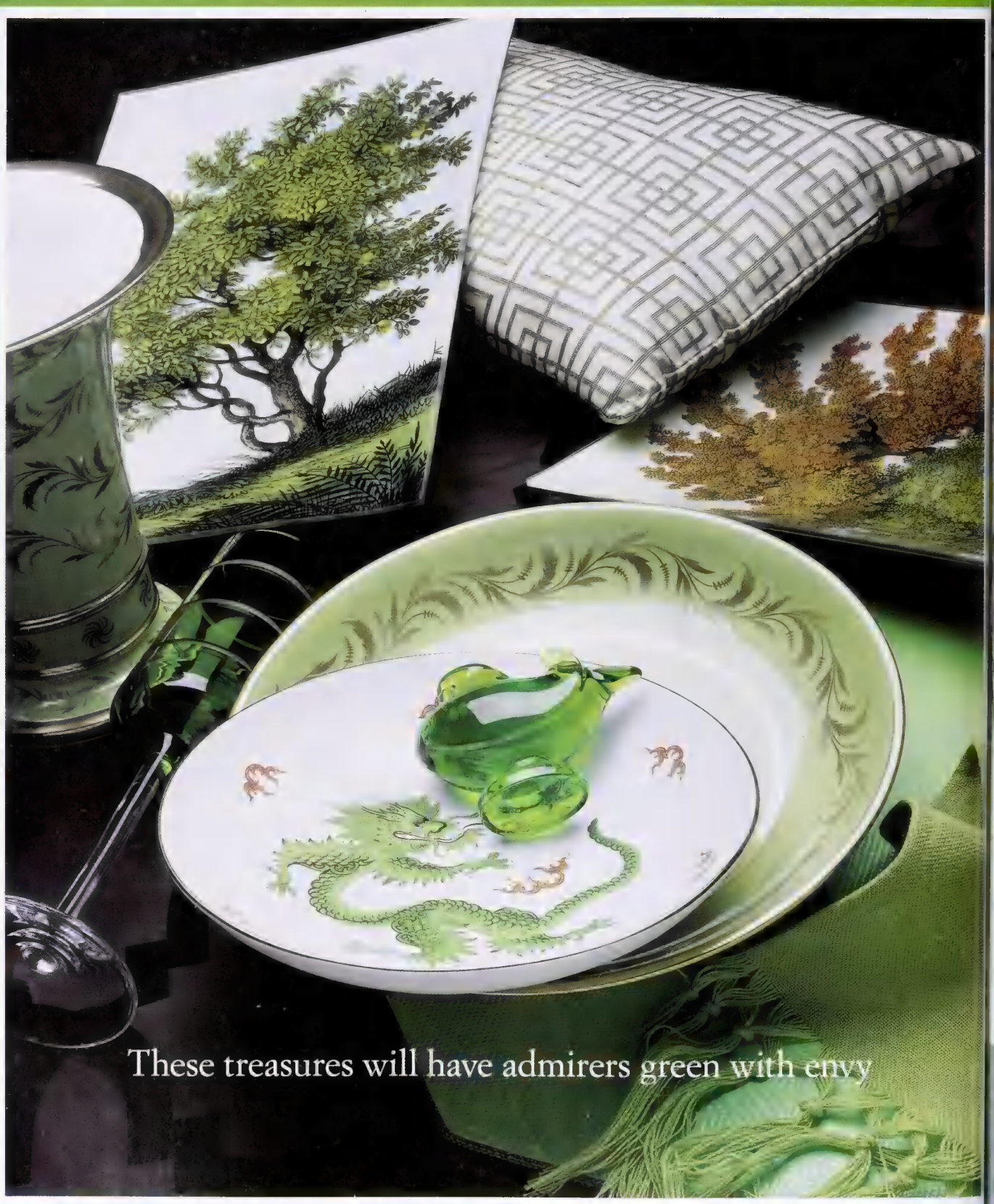


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Clockwise from top right: Silk Jacquard Zen pillow, $112; by Michele Varian at Butter and Eggs: 212-676-0235. Tree Wall decoupage trays (flanking pillow), $165 each; by John Derian Company: 212-677-3917. Faux Boa cut corner placemat, $35; at Sue Fisher King: www.suefisherking.com. Italian linen hand towel, $30; at Sue Fisher King: www.suefisherking.com. Escat round bone china dish, $295; by William Yeoward Crystal: 800-818-8484. Royal green Ming Dragon dish available in assorted colors, $204; by Meissen Porcelain: 866-977-9226. Mandarin Duck in Oblivine, $125; by Baccarat: 800-777-0100. Symphony champagne flute in green anise, $300 for two; by Christofle: 877-728-4556. Escat bone china mantel vase, $295; by William Yeoward Crystal: 800-818-8484. On table is Arabesque Backed silk taffeta in umber, by Schumacher, available through designers: 800-332-3384.

(Continued on page 34)

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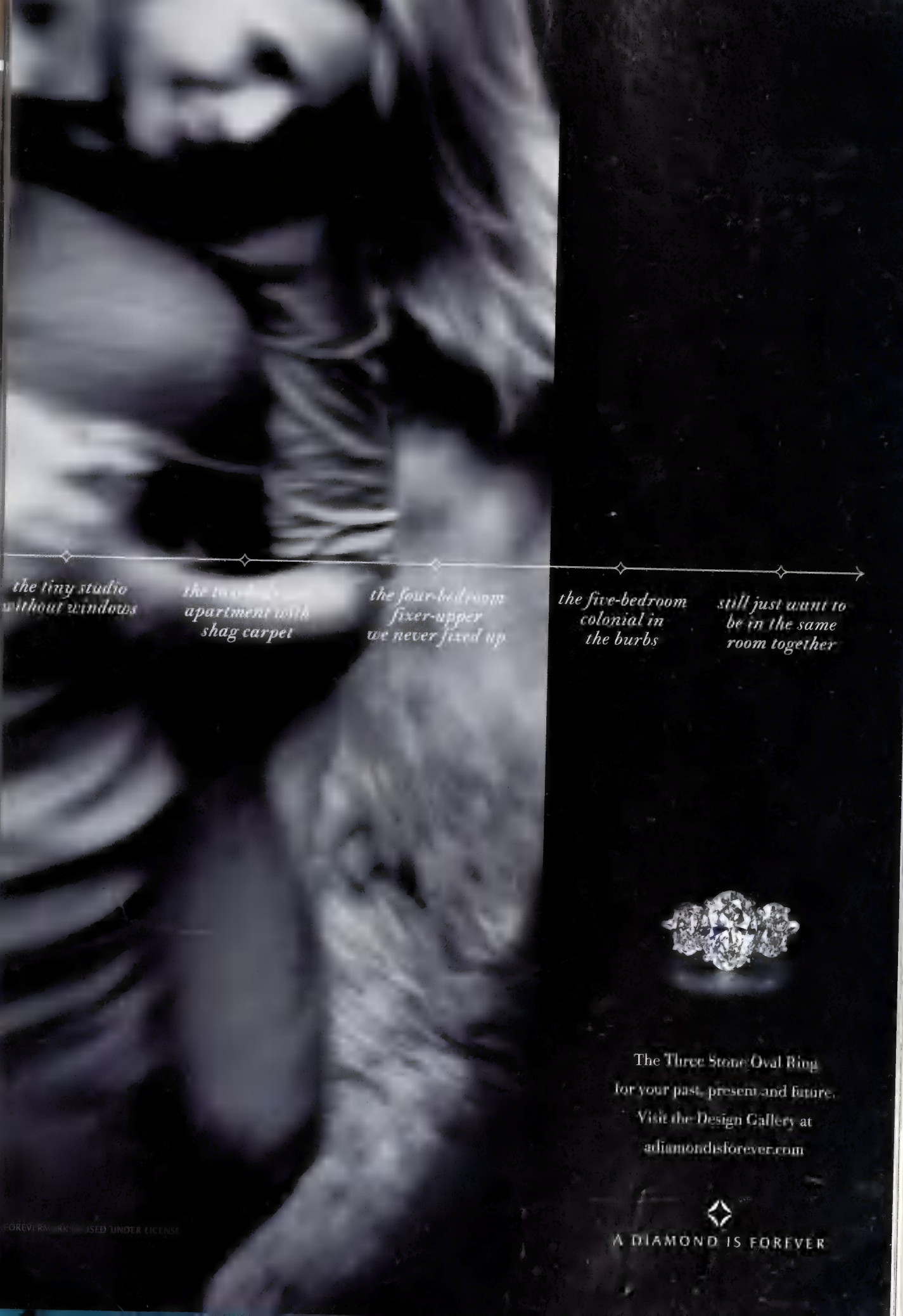
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Clockwise from top right: Funnel pendant light of hand-blocked printed silk, $260; by Galbraith & Paul: www.galbraithandpaul.com. Holliday slipper chair, $1,260; from the Steve Tyrell Collection at Pennsylvania House: www.pennsylvaniahouse.com. Red wool fringed throw, $925; by Burberry: 212-407-7100. Antique 1920s Shaeffer's pen, $2,600; from the Thornwillow Gallery at Bergdorf Goodman: 800-558-1855. Treillage folded note cards, $30 for ten; Galliot at Saks Fifth Avenue: 800-347-9177. Boy and Dog and Profuse thank you cards, $30 for ten; by Foxglove Writing from Thornwillow Press: 212-980-0738. Montalla rectangular platter, $55; by Bionda-Bruna: www.bionda-bruna.com. Shagreen paper library box with notes, $165; Galliot at Saks Fifth Avenue: 800-347-9177. Grace side table, $940; by Lorely Furniture: www.lorelyfurniture.com. Singh carpet, $499; from the Amagansett Collection at ABC Carpet and Home: 212-473-3000. Greek Key ottoman in red leather, $1,310; by Madeline Stuart for the Madeline Stuart Collection: 323-938-2800. Montalla bowl, $49; by Bionda-Bruna: www.bionda-bruna.com. Warm Springs wallpaper by Hinson, available through designers: 212-475-4100.



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Our safety measures don't stop there. Later this year, we're introducing the first ever Advanced Automatic Crash Notification system. This groundbreaking technology reports vital crash data to the OnStar Center, such as the severity and direction of impact, helping emergency response teams prepare before they even arrive.

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A lot of companies are using cameras these days. But only GM is using one like this: a high-powered, ferroelectric heat-sensing camera – aka, Night Vision. Offered exclusively in the Cadillac DeVille, this first-of-its-kind feature harvests thermal-imaging technology from the military to help drivers see beyond the range of low beam headlamps. By projecting infrared images onto the windshield, Night Vision can give drivers some extra time to react.



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Producers: Carolyn Sollis & Elaine Wrightma
Photographer: Joshua Sheldon
Upholsterer: Carl Dellatore of D&F Workroo

Going **Strong**

A highback farmhouse sofa in nine vibrant fabrics







Here are nine eye-catching looks for Hickory Chair's Farm Wing Settee #333-68. **1.** Ralph Lauren Home's Randolph Stripe cotton #LFY21679F h a tone-on-tone coloration. **2.** Dogwood's Waterston cinnamon cotton #6463 through Hines & Co. looks like a painted line drawing. **3.** Manuel Canovas's Siam #1455-02 is a large-scale linen and cotton toile. The trim on the pillows is #974-31738 in color #1014 from Samuel & Sons.



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4



5



6

4. A stylized palm leaf is placed at the intersections of the diamonds on Alberto Pinto's Satin Ginger cotton and rayon mix #F2391 in chocolat 7 through Pierre Frey. **5.** Raoul Textiles' Eve in cardamom linen #802B23 through A.M. Collections is a modern fruit print. **6.** Packing a powerful punch, Ralph Lauren Home's Ullard Windowpane cotton #LFY20813F appears as chocolate-and-white grid with pillows in the firm's Cates Herringbone #LFY20816F in the same colors.

(Continued on page 50)

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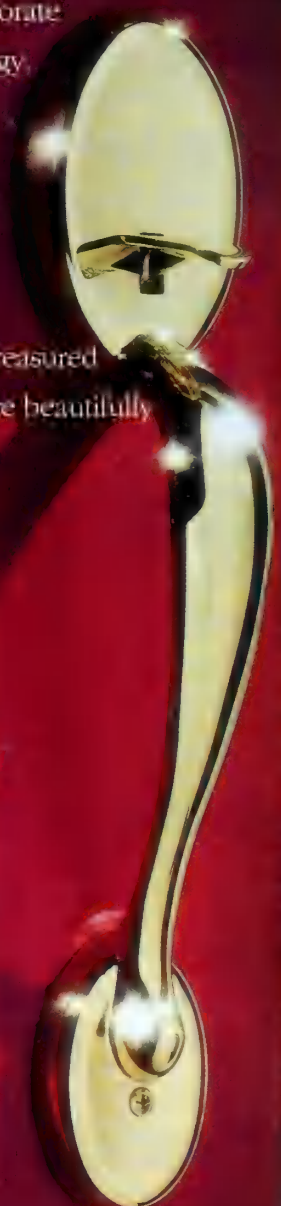
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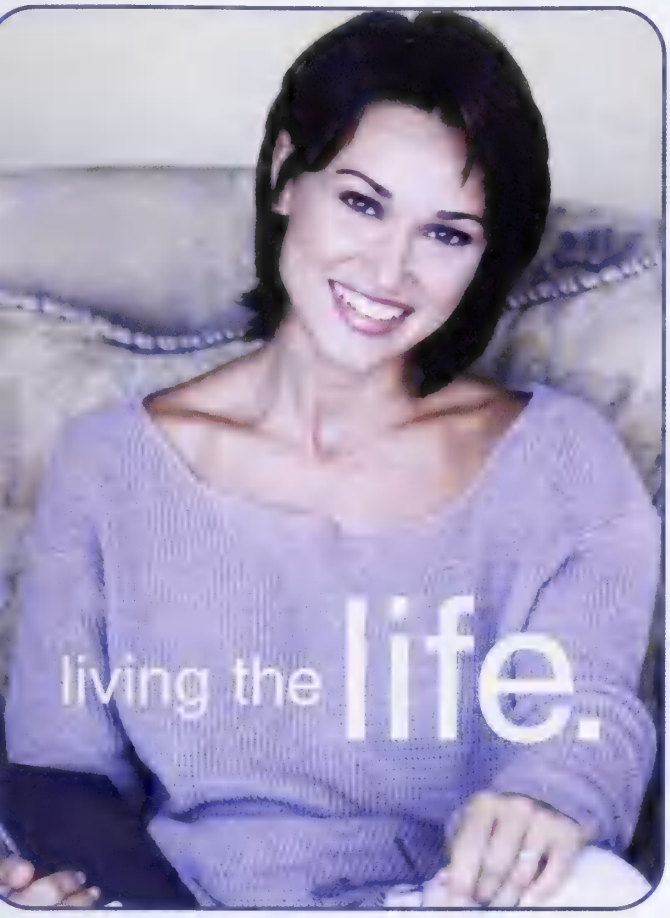


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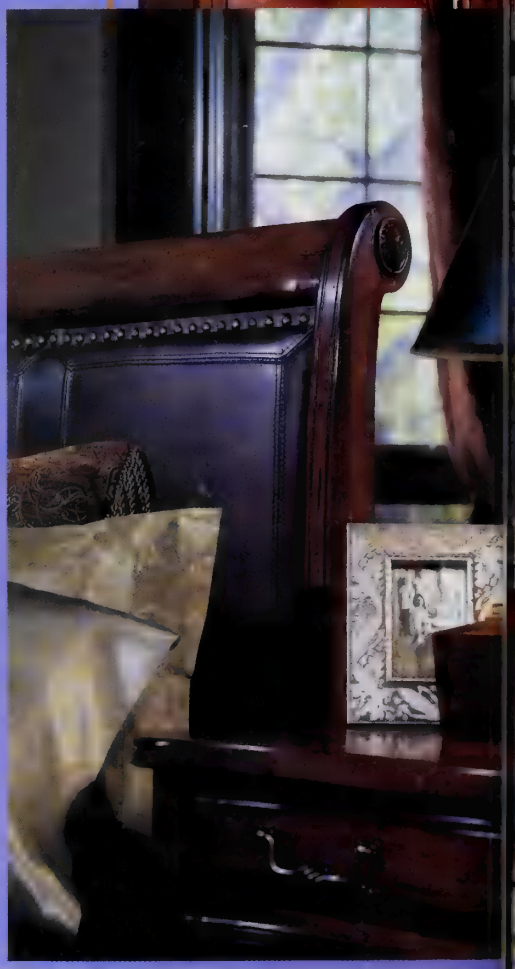
Amazing Spaces

WITH ALEXANDER JULIAN



Create a Suite Retreat

In today's fast-paced world, we all need a special place to call our own—a sanctuary to recharge after a busy day at work, playing with the kids, or entertaining family and friends. What better spot than the master bedroom to create your own personal haven? Any space can be transformed into a peaceful retreat with a restorative dose of inviting furnishings sparked by the soothing shades and textures of nature. "Good design allows you to feel at home in the world," says fashion and home furnishings designer Alexander Julian. "And interesting details add to the experience," he continues. Accordingly, softened corners, slightly distressed surfaces and warm finishes contribute to the relaxed natural appeal of his furniture collections. For utter comfort, Alex suggests you paint the walls a serene hue, such as silvery sage, and keep vases filled with flowers from the garden for an easy burst of seasonal color.



"My designs are about beauty, harmony and timelessness," says Alex. So if you crave an environment where you can escape daily stresses, indulge yourself in the easy elegance of one of Alex's gracious sleigh beds. The warmth of its beautifully crafted carvings or supple leather accents piled high with heaps of cozy pillows and fine, soft linens, is sure to pamper you with a much-needed sense of well being. Surrounded by such comfortable familiarity, it won't be long before this becomes your favorite perch for watching TV or listening to CDs—all kept discreetly out of sight in an armoire/entertainment center for those times when you simply want to relax. "These designs reflect both beauty and function," says Alex. "And from the moment you lay eyes on them they'll feel like old friends."

ALEXANDER JULIAN AT HOME

The Alexander Julian At Home collection of furniture is at the heart of an extensive line of furnishings and home improvement products that capture the unique Julian approach. The furniture is based on Julian's keen sense of place and history sparked by fashion savvy. The *Highlands* collection celebrates Julian's Scottish heritage, and captures the spirit of romance and drama. The *Original* collection is inspired by his dad's clothing shop in North Carolina. *The Post Road* collection pays tribute to American antiques, and has a slightly distressed finish in a warm vintage patina. For more information on these or other Alexander Julian collections, visit **www.alexanderjulian.com.**



Alexander Julian's first furniture collection, *Original*, was introduced in 1994. Since then, he has been recognized with the American Society of Furniture Designers' Pinnacle Award, making him the first fashion designer to ever receive this industry honor. In addition, Alex has received top honors from the International Color Marketing Group for his outstanding work with color.



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For more information visit www.alexanderjulian.com. Featured is the Post Road Collection.

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This tall Cherry armoire in a low-sheen, Fireside finish keeps things well preserved, yet lived-in too.



Who hid the china away? The butler's pantry did it—but in plain sight, behind a series of mullioned-window cabinets opening on blue interiors.

Shown on front: The New Traditional kitchen updates the timeless, with Maple cabinetry. Vintage doors and gentle arches to open up a small space.



How do you top the clean, classic lines of this Cashmere island? With cool marble, of course. Inside, pull-outs and a tray rack store your stash of kitchen wares.

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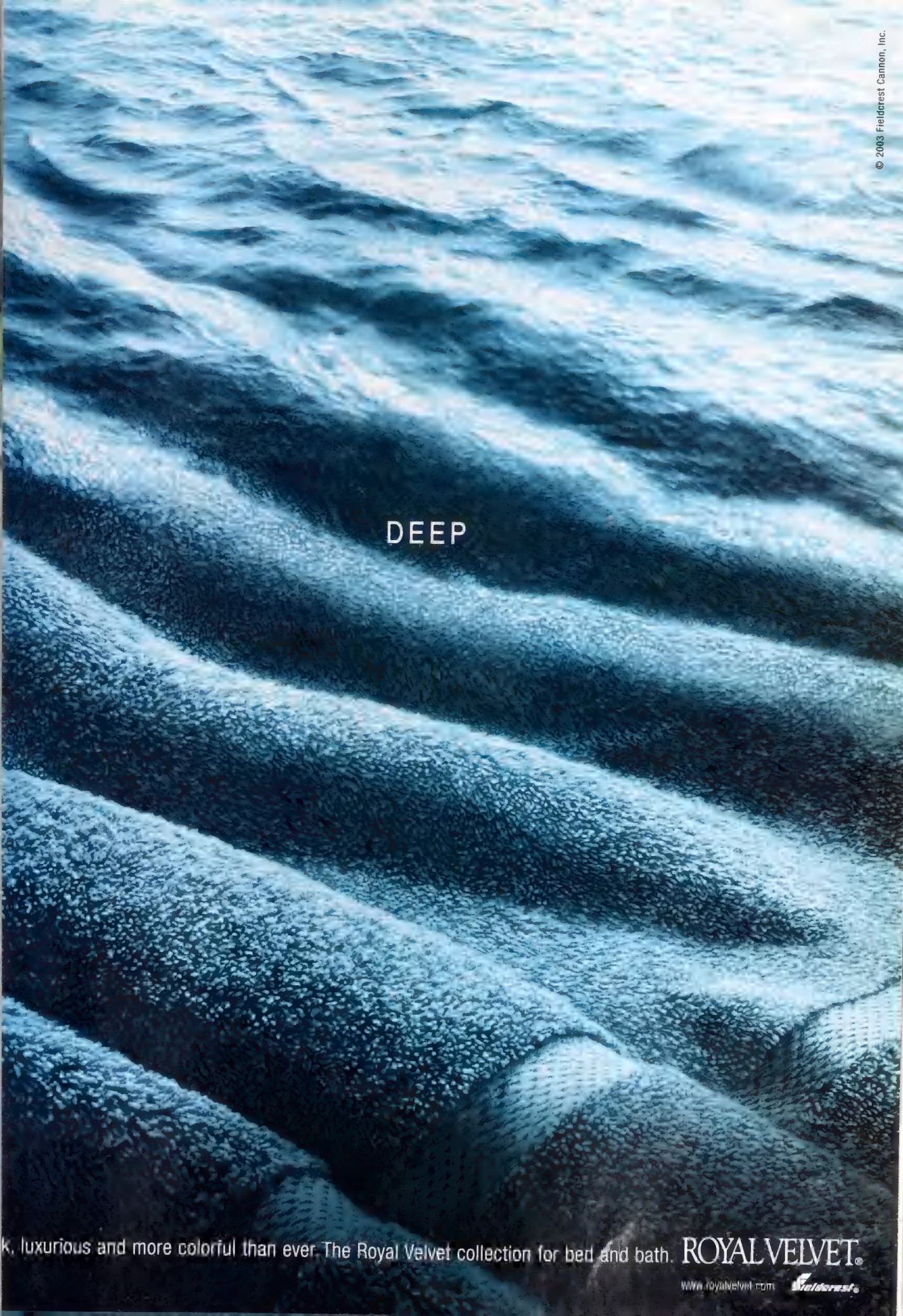
 (Continued from page 40)







7. Dek Tillett's Hampton Lattice cotton #106125 in lettuce and white is as crisp as a new trellis. **8.** Scalamandré's fernlike Arbois cotton #26612-005 is a textured Jacquard in two greens. Gimp trim #977-30984 edging the sofa is from Samuel & Sons. **9.** Diamond & Baratta's New London Plaid 92% wool and 8% nylon blend #2002187 is from Lee Jofa. For more details, see Resources.


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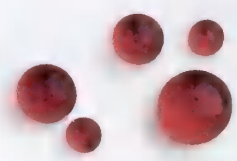
And don't restrict yourself from working with bold, colorful patterns, either. Feel free to choose ANY fabric, even dazzling brights and delicate pastels, because Teflon® bonds to each fiber to resist stains without affecting the fabric's look, feel, or breathability.

For too long, fabric protection has been strictly about practicality. But today, it can be a matter of style. Teflon® has always been shorthand for quality and peace of mind. Now, it's about design creativity.

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Writer: Christine Pittel
Photographer: Gordon Beall
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Rev Up a Neutral Room

It only takes a touch of color to go from plain to pretty



For those who believe there is safety in neutrals, a wheel of dazzling color chips can be daunting. "Once I was asked what color I would use if I couldn't use white, and my answer was 'dark white,'" says designer Darryl Carter, whose signature style tends to be urbane, serene—and monochromatic. "It's not that I have an aversion to color, it's just that I tend to use it discreetly, bringing it in with elements that people don't necessarily think of as colorful, like fine woods or African kuba cloth." It turns out that you don't have to paint your walls scarlet to get a little color into your life, as *House Beautiful* learned when we asked Carter to show us how he uses color to add richness and depth to a room. ■

Above: Cobalt blue goblets and flow-blue china add a strong accent to a creamy white dining room. Left: Chinese porcelain temple jars carry out the blue-and-white theme. A 19th-century Chinese lacquered cabinet introduces more subtle color.

TIPS

- Dishes and glassware in different colors and patterns can change the mood of the dining room with each meal.
- Bring home a vase or a throw to satisfy your craving for the latest color. When the trend is spent, you haven't spent too much.
- Find new ways to display art, such as an easel or bookstand.
- Add a ribbon or band to the leading edge of a curtain for a shot of color. >



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TIPS

•Vibrant "action" pillows will animate even the most somnolent setting. Later, if you decide you can't live with them, toss them into a guest room.

•Try an antique rug (turned over so the colors are even more watery) on top of simple sisal.

•Bring in a bit of bright upholstery on a small bench, a footstool, or a child's chair.

•Clean out your bookcases and use some of that real estate to show off a collection of primitive painted masks or red lacquerware. Paint the back of the shelves celadon green, or line them with grasscloth.



TIPS

•Color can slip in via a folding screen or a Victorian firescreen. Cover it in burlap or crisp linen for a more contemporary look.

•A fireplace becomes a black hole in summer. Give some grace to that space with large ceramic vases or a vessel planted with grasses.

•An old lacquered trunk the color of parchment or cinnabar makes a great coffee table.



Accessories have an effect that goes beyond their size. Designer Darryl Carter (above) warmed up this Washington, D.C., living room (top) with silk pillows, a celadon lamp, a 19th-century Turkish rug (turned backside up), and a stack of vintage books. Right: A pair of 19th-century Chinese ceramic garden stools add a splash of color to this composition and also serve as extra seating. For more details, see Resources.

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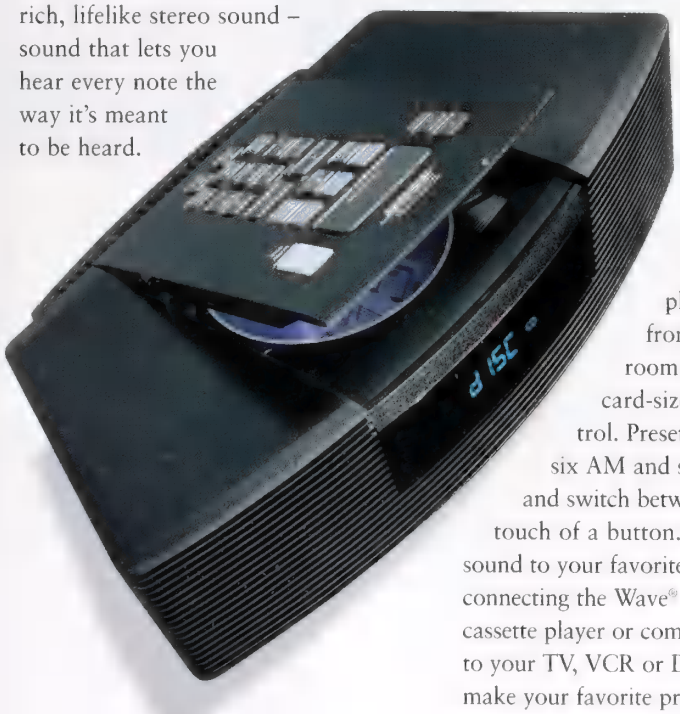
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Editors: Doretta Sperduto, Marisa Marcantonio, Elaine Wrightman, and Samantha Emmerling

Color Catalog

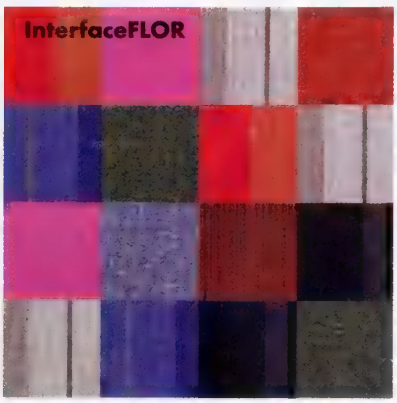
A host of new products to brighten any room in the house

If you're looking to transform a drab room into an exciting space, or just fill your house with vibrant color wherever you can, the next four pages are for you. *House Beautiful* presents 26 great resources for sprucing up any room with enticing new products created by designers who love color and know how to make it come alive in their rugs, pillows, lamps, and tableware. If you love color and like to splash it throughout your house, these ideas are guaranteed to please. For details on each item and for information on where they can be purchased, see Resources on page 164.



Emma Gardner Design

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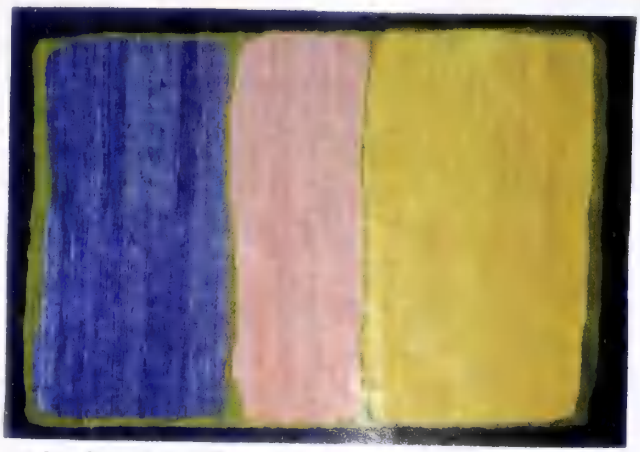
Orbo Design



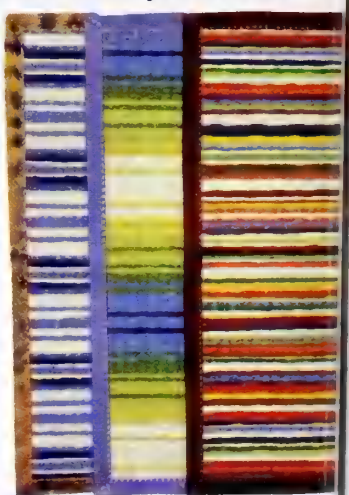
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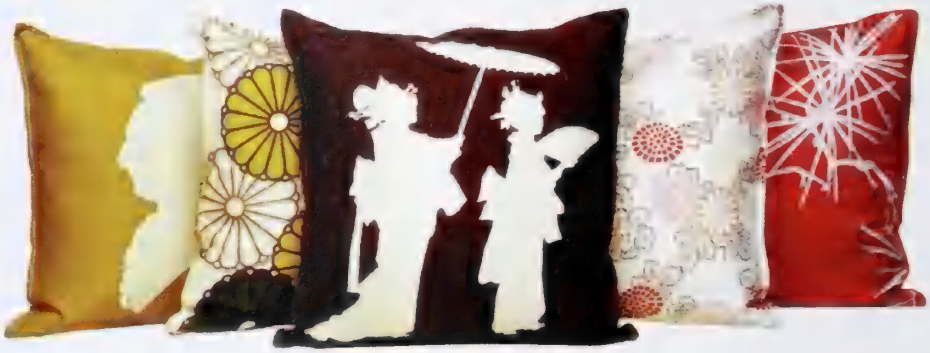
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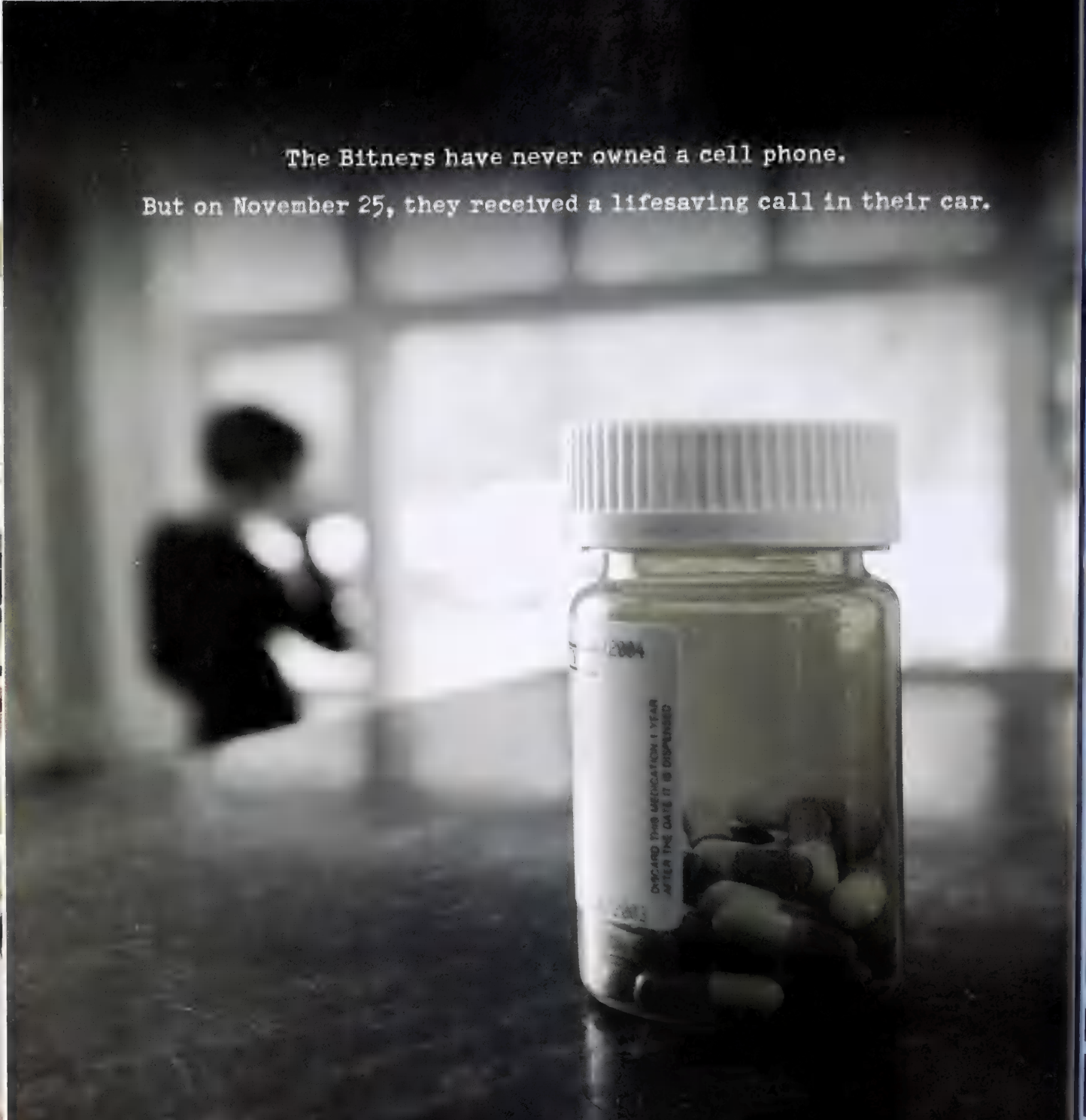
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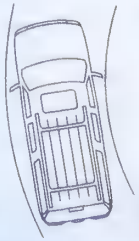
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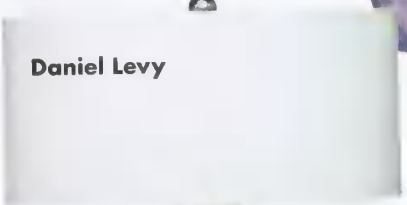




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Producer: Elaine Wrightman
Photography: Joshua McHugh

Color in a Can

Ralph Lauren Paint revives walls, floors, and furniture with dazzling new colors

TIPS

Horizontal stripes are painted in five two-foot-wide swaths of pink and red for a glamorous backdrop. A custom-made plywood cube is transformed into a smart end table with an interior coat of pink paint surrounded by a matte-black coat. Plain white plates become display items when treated with a series of painted stripes. A black outline on the red-painted floor cloth grounds the scene. Paints from Ralph Lauren Paint: 800-379-7656. Mercer Street dining chairs, Stacked Glass Ball lamp, and Stafford nut bowl from Ralph Lauren Home: 888-475-7674 or www.rlhome.polo.com. Custom paint designs by Douglas Wilson.



Hunting Coat Red TH43

Dressage Red TH41

Modern Rose GH164

Day Lily Pink GH147

(Continued on page

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Or Up All Night?

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Nexium® *(esomeprazole magnesium)*

20-MG, 40-MG Delayed-Release Capsules

BRIEF SUMMARY Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in healing and symptomatic resolution of diagnostically confirmed erosive esophagitis. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat a similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B*—Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 778 were 65 to 74 years of age and 124 patients were ≥ 75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 10,000 patients (aged 18-84 years) in clinical trials worldwide including over 7,400 patients in the United States and over 2,600 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombo-cytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculo-papular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Postmarketing Reports - There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction. Other adverse events not observed with NEXIUM, but occurring with omeprazole, may be found in the omeprazole package insert. **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis), was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book.

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TIPS

Vertical stripes of varying widths (three, six, and nine inches) painted on a wall in six different shades of blue can bring the illusion of height to a low-ceilinged room. The colors are repeated in a geometric box-within-a-box floor treatment, and in a sunburst design painted onto a flea market side table. On the side chair and bookshelf, cerulean hues are coupled with brown for contrast that becomes architectural. Paints from Ralph Lauren Paint: 800-379-7656. Dermot sofa from Ralph Lauren Home: 888-475-7674 or www.rlhome.polo.com. Custom paint designs by Douglas Wilson.

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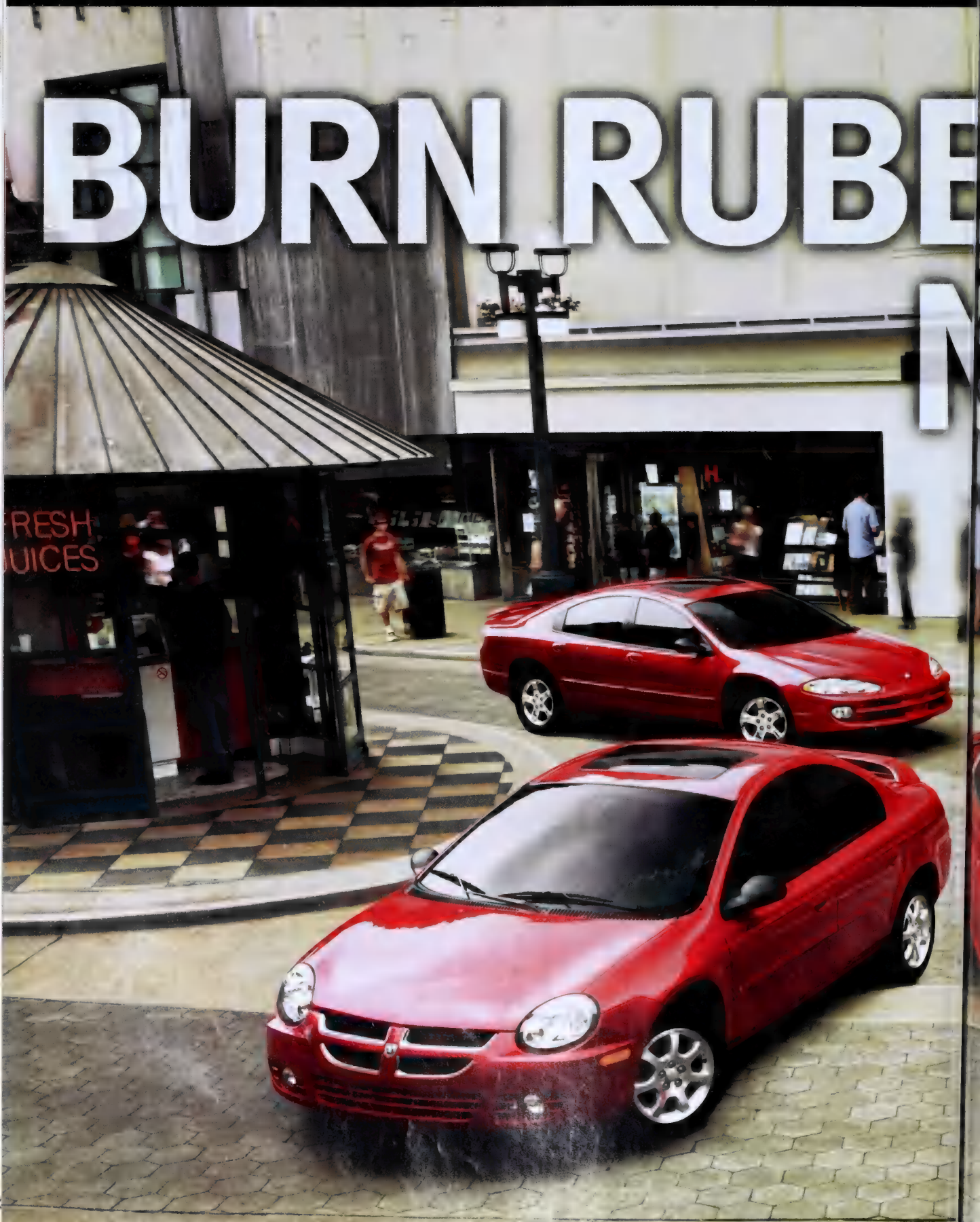
China Blue
SS37

Bridle
TH38

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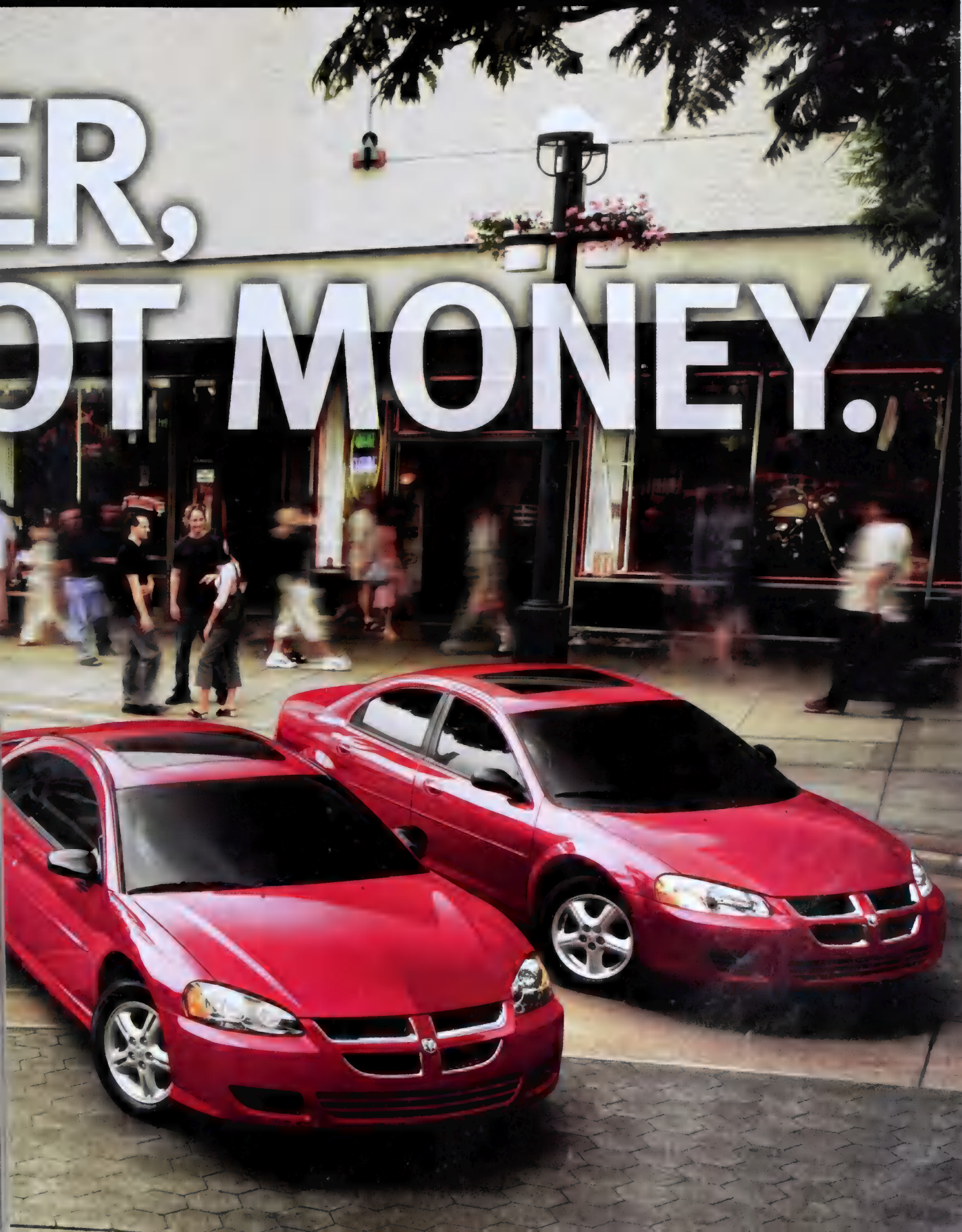

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TIPS

This large-scale mosaic was created with five shades of green painted in two-foot squares, while a white border and faux-whipstitching give the floor treatment extra panache. An old stepped frame and tray find life in the fast lane with a dark green racing stripe. Paints from Ralph Lauren Paint: 800-379-7656. Ambrose chair, Jamaica cocktail table, Boom Arm Pharmacy lamp, Tall Modern Hurricane, Hollington House water pitcher, and Thatcher double old-fashioned glass from Ralph Lauren Home: 888-475-7674 or www.rlhome.polo.com. Custom paint designs by Douglas Wilson. For more details, see Resources.



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Taking It With You

A designer says you *can* go home again…and again, and again

By Eric Cohler

Thomas Wolfe said, "You can't go home again." As a young man intent on my own vision of a life to be well traveled, I couldn't have agreed more. Now, as an interior designer approaching the midpoint of my career, these words decidedly ring untrue. I've learned that I can go home again, and frequently do. Taking one's sense of home with you is something that all of us can do every day in small ways.

My first memory of home was the small apartment my family lived in on the North Side of Chicago. My parents were barely out of college, my sister not yet born, our Irish setter stood guard, and I was toddling amongst what today would be labeled "groovy chic." It was a warm, cozy world of lace-curtain respectability juxtaposed with the Danish modern furniture upholstered in vibrant reds and blues that my parents and their young friends collected—or was it all that they could afford? Marimekko and Design Research were the IKEA of their day, and you'd see their brightly colored fabrics almost everywhere.



After Chicago, Dad's new life in medical school brought us east to Cambridge, Massachusetts. Home this time was an enormous Victorian white elephant of a house on Berkley Street. The clapboard, plantation shutters, quoins, and wraparound porches impressed me with their strong architectural presence. I was beginning to see the world in terms of proportion, shadow, and light.

After my sister was born we packed up again, this time heading for Manhattan, where my father began his practice on the ground floor of an 1880s Italianate brownstone. We lived on the upper three floors and my mother traded in her Danish modern for English Georgian (most of the now-castoff teak somehow ending up in my room). These were the days when you could buy an antique Louis XV chandelier at Nesle for a song. Shops selling antiques (lots of brown wood) still lined Lexington and Third Avenues, where >



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anything could be had if one bargained hard enough. And even though he spoke to us only through magazine layouts, our house was decorated in consultation with Billy Baldwin.

The living room was a sea of creams, beiges, and taupe with a zebra skin rug (this was the mid-1960s), linen velvet sofas, a Barcelona table, George III armchairs and side tables, and an incredibly beautiful chinoiserie corner cabinet. Lamps were Ming and Qing dynasty temple jars and the paintings were 1950s American and Italian abstracts. My parents' bedroom and the sitting room were completely upholstered in Baldwin's signature brown tree-patterned fabric with a mixture of French Directoire and English Regency antiques. Our library was decorated in shades of crimson and cream with brown cork walls and mahogany bookcases. The house deeply influenced my own design sensibility. My parents were growing up and so was I.

Believe it or not, another enormous influence came in watching *I Love Lucy*. My generation was practically weaned on reruns of the show and I call this stage in my development "Learning from Lucy." Lucy and Ricky, Ethel and Fred were all constantly redecorating their apartments, and the show was decades ahead of its time. The sophistication of the sets on *I Love Lucy* influenced many other television programs, including *Leave It To Beaver* and *The Donna Reed Show*. The sets on *I Love Lucy* were emblematic of their time, but also timeless. The show featured furniture designed by T. H. Robsjohn-Gibbings, John Widdicomb, and Dunbar, as well as other midcentury modern manufacturers. There were sets designed in Japanese modern, Georgian traditional, and early American. The Ricardos' 1955 hotel suite in Hollywood was timeless, with striped wallpaper hung horizontally and molded woven plywood chairs and starburst-patterned latticework.

It was possibly on *I Love Lucy* that the first interior decorator was ever featured on a sitcom: Lucy's Westport neighbor, Betty Ramsey. She taught Lucy and America the difference between "net" and "list." I was fascinated, and immediately started moving the furniture around my bedroom. Not satisfied, I decided to move almost all of my parents' living room furniture around too. While my mother was none too pleased with her ten-year-old's work, she did leave the bergères where I had moved them. I felt my career launched.

We moved a few more times before my parents' marriage dissolved, and although these other houses and apartments were quite beautiful, none had the resonance of our first New York brownstone. It was truly an exciting home for a vibrant young family in a city where for a brief moment all things still seemed possible. I think I've always carried a little of our New York City home with me. Now and then, I mentally check in on it. The scale and colors were all perfectly balanced.

> "While my mother was none too pleased with her ten-year-old's work, she did leave the bergères where I had moved them"

My great-grandfather's house was like this, too. Constructed in 1937 in Lake Forest, Illinois, by architect George Keck, it was one of the first American residences to be built in the Bauhaus style. It replaced the dark, drafty, undistinguished timber pile that the family had once called home. Great-grandfather helped bring the Bauhaus school of art and architecture to this country, and assisted young architects and artists who fled Nazi Germany. His house was conceived as a floating curve of glass, aluminum, copper, and steel.

In Keck's design there was an almost complete dissolve between interior and exterior with the then-radical use of curtain wall residential construction. These glass walls were designed to retract into the rubber floor. The interiors of the cavernous, conjoined living and dining rooms were fused with the out of doors into seamless space. My aunt remembers with horror the muffled thud of birds flying into the glass when the windows were closed, and also flying through the house when they were retracted. This surreal feature notwithstanding, the house was a fluid beauty.

The ceiling in the principal living/dining room was painted a deep midnight blue and was pierced with a constellation of tiny pinhole lights. These recessed lights and the central air-conditioning were cutting-edge technology in the late 1930s. The staircase that led to my great-grandmother's library was a broad, curved spiral of poured concrete with aluminum railings and balusters. The library shelves were stainless steel and housed her collection of 18th- and 19th-century French literature. Her desk was sculpted from one piece of steel and was cantilevered from the shelves above.

I visited the house only once in my great-grandparents' lifetime, but I did spend a magical summer afternoon there many years later. It was in the late 1980s and I was visiting relatives in Chicago. On a whim, I decided to try and find the house. My father had warned me that it was now sheathed in a colonial facade, but that the interiors were almost completely intact. Somehow after many false starts, I managed to find the driveway, now overgrown with weeds. Driving through the gates I came upon a monstrosity. It was nothing like the photos that I had studied so many times over the years. Someone had clad the house in clapboard and had added dormers—it was bizarre, to say the least. The *(Continued on page 163)*



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Writer: George Rec



The Golden Rules of Collecting

The best appraisers in the world follow these tenets when buying at auction or flea markets—you should too

1. Verify authenticity.
If a piece isn't authentic you are already in trouble. Be especially careful with revival pieces: an 18th-century Rococo chair produced during the original period will be far more valuable than a 19th-century reproduction, but the differences between them can be subtle. Care and expertise are necessary to identify them, and replicas and counterfeit pieces abound. These include modified objects such as chests of drawers made from the tops of highboys or once-plain silver teapots refashioned with elaborate handles and finials. They are especially deceptive; half-fake items confound identification because they are partially genuine.



This rare Honus Wagner baseball card sold for a record $1.2 million. But rarity is not always a reliable indicator of value.



This c. 1770 gilt chair was produced in the original Rococo period.

2. Condition is a nebulous subject.
Condition is always a key factor in judging value, but there are no rules for gauging the impact it has on depreciation. Decorative arts objects are produced to perform a function; years of daily use may require that objects be restored, but the fewer the repairs, the better. (Good regilding is the only process of restoration that does not have an adverse effect on value.) Experienced collectors also weigh condition against availability. Nineteenth century rose medallion porcelain is plentiful on the market, so there is no reason to buy an imperfect piece.

3. Rarity is not always a plus.
Some rare stamps, Renaissance bronzes, and baseball cards can be very valuable if they are authentic and in fine condition, like the Honus Wagner card that recently sold for a record $1.2 million. But smart buyers should remember that collectors are drawn to the hunt and derive almost as much satisfaction from searching for an object as owning it. Categories that tend to have the most stable value are those with enough examples available for many collectors to make regular purchases. This is true for corkscrews, swizzle sticks, Irish silver, and Impressionist paintings. These markets thrive on constant turnover, discoveries in unlikely places, and a large group of seekers able to buy enough of them to make collecting them worthwhile.

4. Historical significance is relative.
Objects that are valuable by virtue of their history are famous. Two well-known examples are the



The statuette used in *The Maltese Falcon* was sought-after because of its association with the film

bird statuette used in *The Maltese Falcon* (which sold to the jewelry firm Harry Winston for $398,500) and the Rosebud sled from *Citizen Kane* (which sold at Christie's for $233,500). Both





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are important pieces of film lore that sold to members of a wealthy group of buyers willing to outbid other collectors for the privilege of owning them. But if an object of historical significance has no buyers to pursue it, it's of no real value.

5. Bigger may not be better.
Larger objects can have a greater visual impact than smaller ones, so all things being equal, an imposing drawing by Matisse or a massive silver tureen are worth more than petite counterparts. But exceptions abound. Cabinets taller than eight feet (the average ceiling height) are less sought-after than those of more accommodating proportions. That holds true for unwieldy large paintings, carpets, tapestries, and sofas. Size is a quality bound by the confines of daily life. Few people live in museum-size rooms—so museum-size paintings, furniture, and sculpture are purchased by few buyers.

6. Mind the medium.
This rule is logical; objects made from rare and fine materials will be more valuable. In the fine arts, Toulouse-Lautrec's oil paintings are usually worth more than his pastels, his pastels more than his drawings, and his drawings more than his prints. An ivory-handled cor screw usually will be worth more thar brass-handled version. This rule has fe exceptions.

7. Beware of fashion.
Few objects or categories of objects a immune from trends, and buyers things that are currently in fashion p more for them. Prices for paintings Andy Warhol and Jean-Michel Basqu shot up immediately after their deatl but later dropped when demand flagge (They are now again robust.) If you c see a bandwagon to jump onto, it's pro ably already too late to find a seat on i

8. Get proof of provenance.
Provenance—the record of an objec past ownership—is an important fa tor in ascertaining value. The success the Jacqueline Kennedy Onassis and t Duke and Duchess of Windsor auctio are testaments to the attraction of a nar in the market. But remember that the f vor that auction house marketing depa ments generate about such events can created just once. Those who wish resell a piece of memorabilia purchas at one of these frenzies can be in fo sobering shock; there is seldom a hi return on such *(Continued on page 1*

The value of Andy Warhol's art suffered from the vagaries of fashion.



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An *Iris bucharica* from Whiteside's garden.



Writer: Katherine Whiteside
Photographer: Richard Felber

Weekend Warrior

Planting 1,000 bulbs in two days is extreme, but the results are worth

Like every woman with a demanding workload, I'll admit that in some years my fall bulb planting has been lackadaisical. It wasn't that I wasn't committed; it was that I was overcommitted elsewhere. But finally, I had a no-excuses moment, and I rounded up my favorite bulb catalogues. Resolved to make big garden progress, I marked a weekend last October to prepare my little piece of paradise for a floriferous spring by planting a thousand bulbs.

While it may sound daunting, I knew how to tackle the challenge: I'd buy the small heirloom varietal irises, daffodils, and tulips (often labeled "wild" or "botanical") that have always beckoned to me from vintage garden books. These bulbs are the *amuses-bouches* to the main course of the summer full-bloom garden season, and they charmed gardeners for centuries until big bulb breeding became popular. They are incredibly cheap (as little as $18 for a hundred), are much easier to plant than regular bulbs (they can be dug in with a spoon, not a shovel), and they last forever in the garden (they are perennials). It is not at all difficult to order a thousand bulbs, as long as you purchase by the hundreds, fifties, or twenties. You'll also need a small notebook or journal to record your plantings—you never remember what went where otherwise, and plant markers always get lost.

I pledged to plant my bulbs in groups. Bunches of bulbs would greet visitors along the front walk, cluster beside the porch, beckon near evergreens, and peep from under deciduous shrubs. Since these bulbs are rarely bigger than half an inch in diameter, shallow holes only 2½ to 3 inches deep are sufficient and when scooped out 6 or 8 inches wide can quickly accommodate 25 bulbs in one spot.

When you get ready to start digging, place all your bulb packets in one basket with a black marker close at hand. As you open each labeled bag to plant, note the location of the bulbs on the empty packet and set the packet aside. Later, when you have recovered from your weekend, get out the journal and use the empty packets to record your triumph. Use one page for each type of bulb, leaving enough room to paste on the descriptions and pictures from the catalog and to later add bloom dates and your own photos.

My own two days of extreme gardening paid off handsomely. Last year from early February through May, bunches of fresh flowers opened every couple of days, and months later I'm still running on a blooming endorphin high. ●



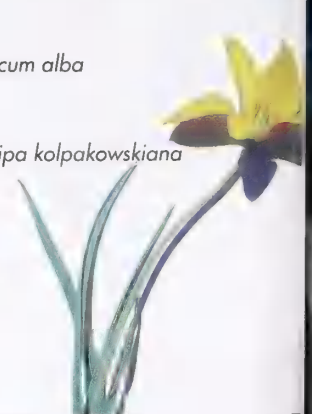
White hyacinth



Fritillaria meleagris



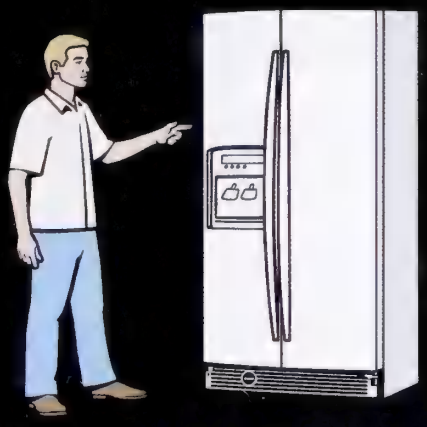
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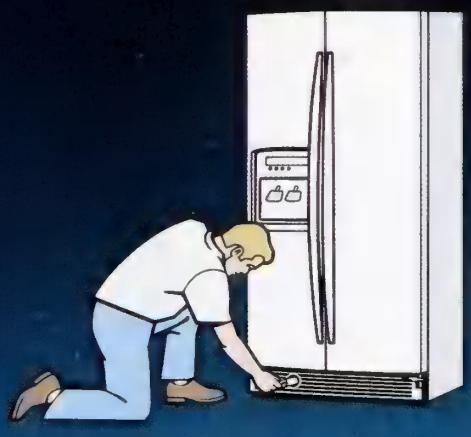
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E-mail your gardening questions to [illegible]@hearst.com or mail them to Garden Goddess, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019. For more details, see Resources.

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Writer: Jane Margolie
Photographer: Eric Piaseck
Producer: Elaine Wrightma

In Living Color

A drab and generic New York apartment is reborn in brilliant shades





Megan Lally loves color. In a previou apartment the artsy Manhattan mor painted the den orange and every stai riser a different vibrant hue. Still, eve Lally was taken aback when her architec Michael Pierce and decorator DD Alle suggested a velvety eggplant for the livin room, dining room, and den of her ne home. "That's the *last* color I would hav picked," admits Lally, who neverthele went along with the gutsy idea and is no glad she did. "The color really grounds th space and feels so comforting at night she says.

In the midst of a divorce, Lally too possession of the apartment last sum mer. She was moving with her thre children from a sprawling Park Avenu duplex—and its raft of furniture—to th 1,700-square-foot four-bedroom in a 197 tower. "It's the perfect size for the four us," Lally says.

It wasn't the perfect apartment, hov ever. Flimsy sliding doors rattled on the tracks. Cheesy faux-crystal light fixture hung from the ceiling. Storage was inad quate, and the parquet floors, according Allen, were "a dreary sea of brown." The wasn't much time to put things to right either. Lally wanted to be settled in by th start of school in the fall. She conferre with Allen and Pierce, then left them charge while she retreated with her kid to their Fire Island beach house.

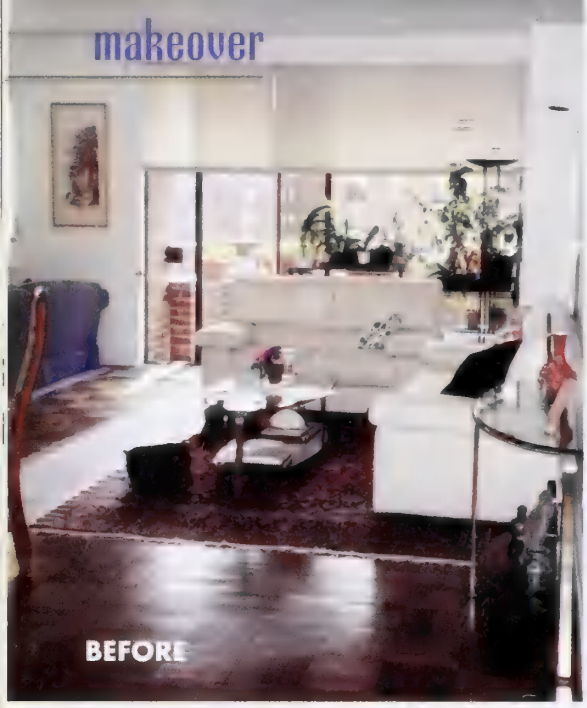
The family's love of the seashore, fact, provided inspiration for the ne interiors. The decorators had the floo bleached and stained driftwood gra designed a resin dining table that reser bles a surfboard, and dressed daught Marguerite's heirloom bed in a hula

Top: The humdrum den suffered from a lack of storage space and a dismal color scheme. Left: A built-in bookcase is outfitted with extra drawers and is painted in vivid Pagear Pansy from Pittsburgh Paints. The chairs and ottomans are by Paola Lenti and the shag ru is from Smith + Noble.



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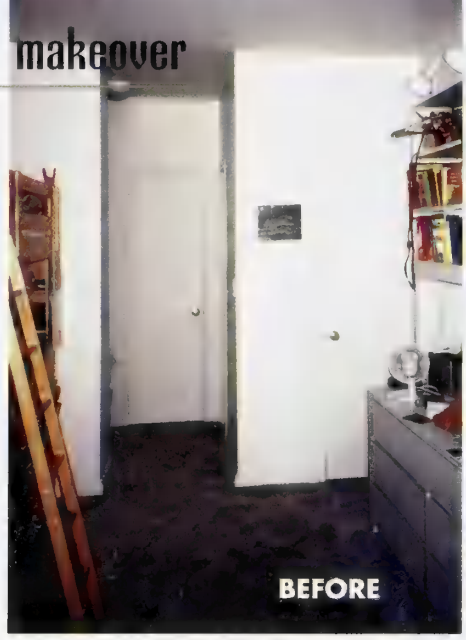
Top left and right: The awkward and cluttered living room is lightened and brightened with a sleek custom L-shaped sofa from Dune, a vintage Lucite and glass cocktail table, and a striped rug from Gene Meyer. This view and right: Allen and Pierce opened up a closet and outfitted it with hooks and cubbyholes for a child-friendly entry hall, and compensated for the loss of space with an extra storage area built along the wall; the c. 1970 light fixture was designed by Poul Henningsen.



skirt. Other furnishings are a mix of custom designs (the living room's quince-colored L-shaped sofa), modern classics (the c. 1970 Poul Henningsen light fixture in the entry), and mail-order purchases (a shag rug for the den came from the Smith + Noble catalog). "Nothing's too precious," says Pierce. "We needed things fast." Besides, this would be an apartment for a family with kids.

Although Brigid, Lally's serene 12-year-old, wanted an all-white room, the other two children seem to have inherited their mother's passion for color. Seven-year-old Jack went for a sporty blue in his room. Marguerite, age 10, warmed up to a lime and tangerine scheme. The decorators had originally planned to lavish the apartment's signature purple on both side of the reconfigured entry hall, but Lally decided >

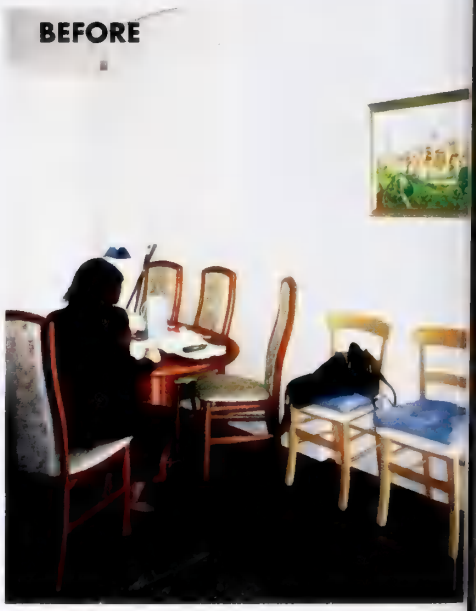

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to color the entry's new cloak area a vivid blue. People who know Megan Lally are not at all surprised when they walk in the door of her eye-popping home. And the children's friends think the apartment is cool. "They go home and start bugging their own parents," says Lally with a laugh. "They want to know when they can paint *their* rooms purple." ●







Top left and right: In the boy's bedroom a bunk bed was scrapped in favor of scaffolding that frees up space for a play area below; the new shade on the walls is Seaside Blue from Benjamin Moore Paints. Left and above: A nondescript dining area got a thorough facelift: the custom resin "surfboard" dining table is attached to the wall and the Louis Ghost chairs are a Philippe Starck design for Kartell. For more details, see Resources.


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Fall Feast

With the days growing shorter and winter fast approaching, savor the last bit of sunshine with an autumn picnic

When the first frost kills the last of the dahlias and basil in my garden, I pray for a long Indian summer and a few more weeks of warm weather before the onslaught of another New England winter. October nights are too chilly for outdoor dining, so I plan sunbathed picnic lunches to foster the illusion that the cold, snowy, and dreary days of winter are not imminent. ■

Writer and Producer: Carolyne Roehm Photographer: Ellie Miller





• No matter where or when I entertain, the food reflects the season, situation, and spirit of the event. Each box lunch holds individual sourdough baguettes, fresh red grapes, a jar of Dijon mustard and small ramekins of country pâté, Stilton cheese and coconut flan. A full-bodied Bordeaux augments these strong flavors.

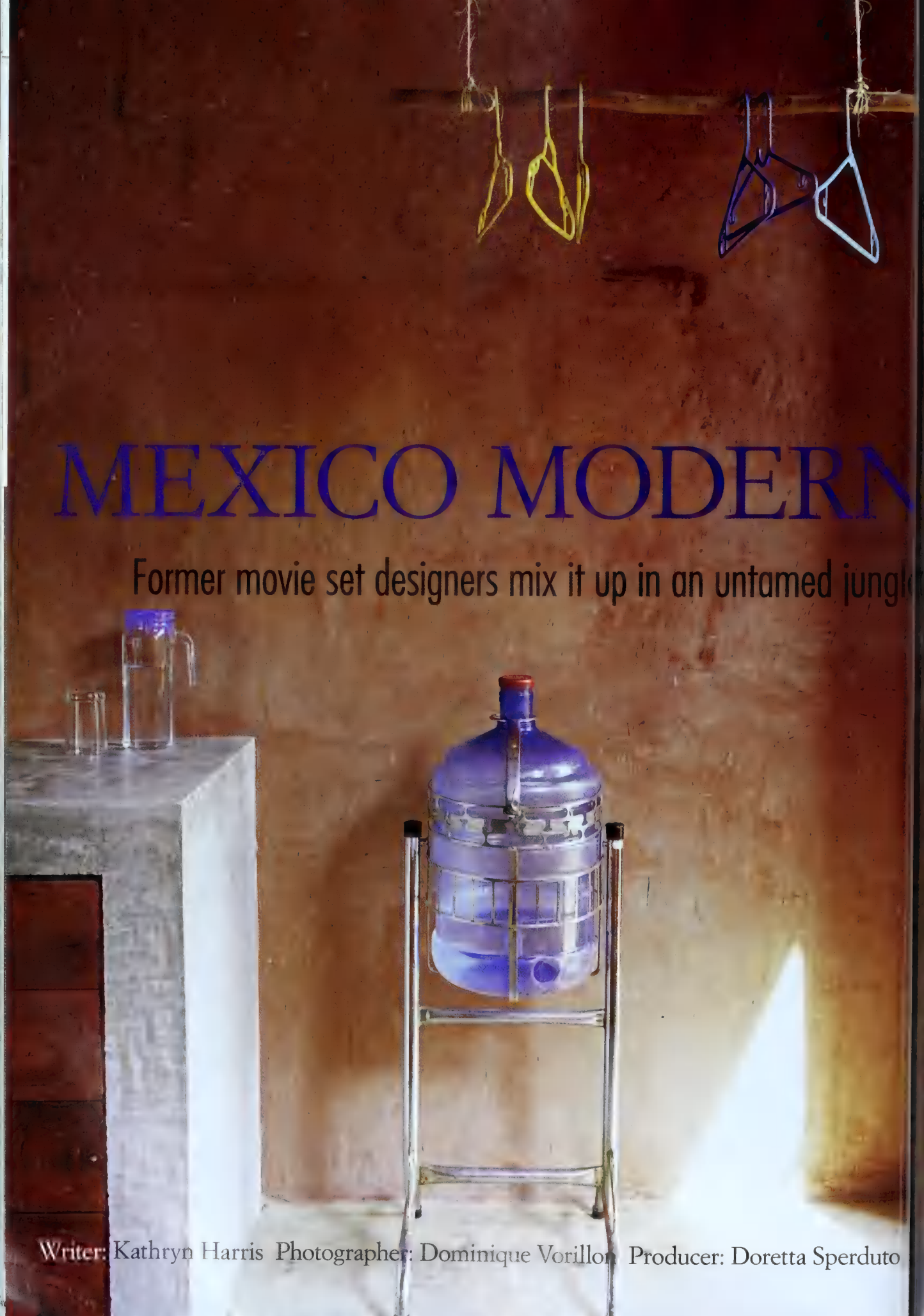
• Guests receive their lunches in inexpensive straw boxes spray-painted dark brown to suit the color scheme.

• The boxes are portable, so in case of inclement weather the picnic can easily be relocated indoors.

• Each ramekin is tied with squares of heavy natural waxed paper and waxed string and includes a sprig of wax flower — little details that make a difference and do not go unappreciated by guests.

• Horn glasses and flatware wrapped in linen napkins complement the seasonal selection.


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MEXICO MODERN

Former movie set designers mix it up in an untamed jungle

Writer: Kathryn Harris Photographer: Dominique Vorillon Producer: Doretta Sperduto

eating a delicious cocktail of hacienda and loft looks



This page: In the master bedroom, features that might seem more at home in a Manhattan loft – gray polished concrete walls and an oversize sliding wood door – are especially piquant in a jungle environment. Opposite: The kitchen with built-in concrete counters evolved into a bedroom-studio because the owners always dine at their nearby hotel.





ON HEINZ LEGLER AND VERONIQUE Lievre's coffee table you're as likely to find a book on the L.A. Case Study House program of 1945–66 as you are a manual on the tricky art of mule training. Both were significant in the construction of the couple's hilltop home on Yelapa, thirty minutes by road from Puerto Vallarta, another forty by boat, with a brief but humbling hike up a dusty trail.

When they acquired the remote five-acre plot of land it was pure jungle, which until last year had no electricity and a water source that had to be tapped from further up the hill. For the erstwhile movie set designer from Germany and his French set decorator wife, these details were viewed as minor challenges that weren't going to stop them from sharing their discovery with the rest of the world. First, they created Verana, an exotic boutique hotel, at the bottom of the property. Four years later they built a house for themselves—which they christened Casa Grande—at the top.

Both structures are embraced by the jungle, framed by the mountains of the Sierra Madre Oriental, and suspended over the Bay of Banderas. The couple spends about half the year at Casa Grande and the other half in Los Angeles. From the exterior, the three-bedroom stucco house looks like a modest, traditional hacienda. But indoors, its bold scale and modernist features make a dramatic counterpoint between old and new, indoor and outdoor, natural and man-made.

The low-slung couch and guest room bed were designed by Legler, the wicker-and-iron coffee table and chairs by Lievre. Most of the light fixtures and soft furnishings come from Patzcuaro, a small town between Guadalajara and Mexico City. Wall painting is by Lievre.





Inside the lofty barn-door entrance, the space explodes into two double-height areas, one a living room, the other a bedroom. Both enjoy a tableau of jungle through a two-wall bank of industrial steel-frame windows—classic Case Study elements. One set is without glass. "Last year's hurricane blew them out and we decided we liked it that way," says Legler, an accomplished improviser.

Initially he had dreamed of a colonial-style house around a courtyard, but he acquiesced to Lievre's desire not to impose unnecessarily upon the landscape. "I didn't want something large that obliterated the view," she explains. The result is an L-shaped structure with a half courtyard, built to the edge of the property line where one can survey the ocean.

With the jungle view resembling a heroic television screen permanently tuned to nature, the owners report a constant feeling of exhilaration. "At night everything becomes gigantic. You hear tigers that turn out to be just land crabs," Legler says with amusement—and in English. Neither spouse speaks the other's native tongue. They share English—and design—as their common language.

"The house is a combination of things from our travels," explains Lievre. She was delighted when her husband constructed a bathroom sink made of stacked stones, reminiscent of the fountains she'd admired in her youth in Corsica. And the mural she painted by candlelight while her husband slept enchants Legler. "I wanted it to resemble an old Native American

Paint colors and dappled finishes were chosen to give the house the illusion of age. The chair rail-height ribbon of green in the living room is a Spanish-colonial detail.











Opposite: Leaving traditional window and door frames unpainted made them instantly contemporary. This page, top views: The huge bedroom window that a hurricane blew out was left open to the jungle (left). Legler's collections of wooden boats and old Tequila bottle are on display (right). Above left: More unglazed windows bring the outside right into a bathroom. Above right: From anywhere on the property, there are transfixing views of the ocean and mountains.


"When every piece of furniture or decorativ



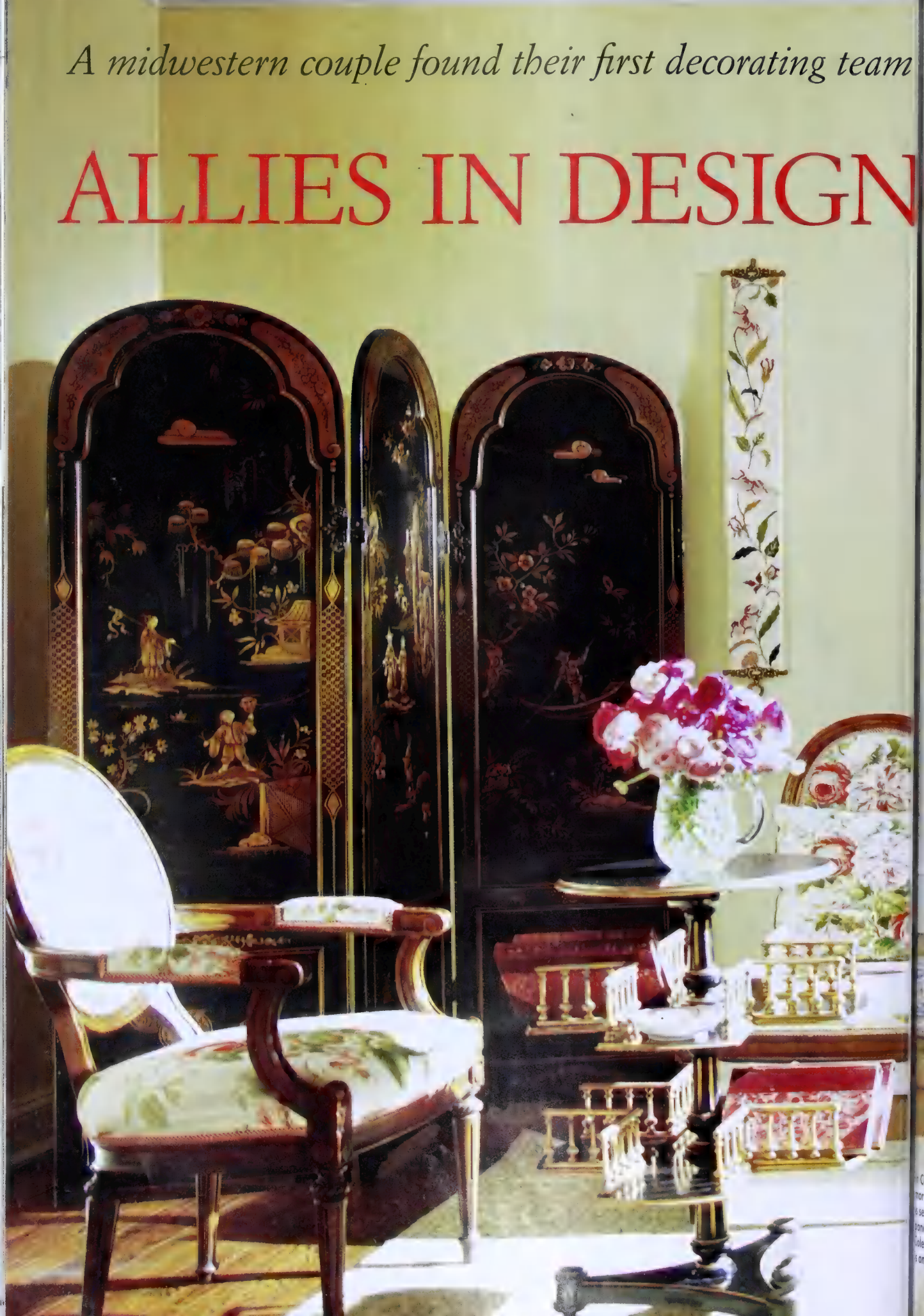
painting," says Lievre, who has also worked as an interior decorator. Apart from the gray polished concrete walls of the master bedroom and its white-on-white bathroom, they used the same Mexican palette throughout the house—pinks, yellows, greens, and terra-cottas. Finishes are heavily textured paint, which the couple did themselves. Other Mexican design traditions—thick walls, floor pavers, roof tiles set between wooden beams—anchor the disparate details.

Given the owners' penchant for rough-hewn simplicity and the inescapable requirement that everything had to be hauled up hill by mules, many furnishings are local and handmade. Much of the furniture was designed by the couple and fabricated on site. The remainder is Lievre's eclectic potpourri of handicrafts—chandeliers and hand-woven bed throws gathered during shopping excursions inland; lucky finds such as the 1950s iron chairs she commandeered from a shoe store in Puerto Vallarta, or just pieces collected over the years supplemented with some prudent purchases from IKEA. These are set against fixtures such as ordinary outdoor taps alongside posh Bisazza tiles. Such caprices mark Legler-Lievre's uniquely rustic, chic style. "When every piece of furniture or decorative item is perfect it becomes boring. We don't follow a certain mantra. We do what we feel like," says Legler. ■

The big guest room's slim windows are inspired by those of arch-modernist Rudolph Schindler. Possibly the most whimsical touch in the house is the team of "table footballers" placed on the wall asymmetrically above the bed and framed by a green paint stripe. The bedside lights are from IKEA. The bedside table was designed by Legler and the 1950s office wall cabinet imported from California. For more details, see Resources.

A midwestern couple found their first decorating team

ALLIES IN DESIGN



across the ocean in London, their second close to home

Writer: Lisa Cregan
Photographer: Jeff McNamara
Producer: Senga Mortimer



Colefax & Fowler's living room, bathed here in orning light, a 19th-century English book table set off by a family treasure, an arched three-anel Chinese screen. Armchair fabric is from olefax & Fowler. The rug in the center hallway an antique Caucasian Karabakh runner.

WHY WOULD THE NEW OWNERS of an 80-year-old brick Colonial in a Chicago suburb go all the way to England for a decorator?

The clincher may have been that the Britons promised completion earlier than any other firm that the homeowners interviewed. But the firm they chose, Sibyl Colefax & John Fowler, is also the acknowledged apotheosis of Britain's interior design world, and the woman of the house had come to love their work after years of reading design magazines. She had also seen a Colefax & Fowler house in her neighborhood and felt that no local practitioner could give her such an authoritative English country look.

The house in question was originally built in the 1920s as part of an unrefusable offer by a wealthy Chicago businessman to his grown son and daughter. The parents, living in a distinguished Arts and Crafts house on a large property containing a renowned garden, conceived of a compound, with houses for their children and their families. Losing a good deal of the landscaping was a price the owners were willing to pay for family togetherness.

This house—their son's—remains centered on family life. The present owners have five children, an English springer spaniel, and several generations of inherited treasures. When Colefax & Fowler



A George III carved wooden mirror hangs above the fireplace in the living room. Tole planters and an antique painted child's chair by the fire add intimate touches. The down sofa was custom-made by Colefax & Fowler and is covered in their Jubilee Rose fabric.



began the project in 1997, the client gave a major mandate to Pierre Serrurier, Colefax & Fowler's lead designer on the job, along with Imogen Taylor: that there not be a single chaise or sofa her husband could not nap on. Serrurier was impressed by the owner's desire to create beautiful spaces where family and pet would feel unconstrained. "We are always careful to follow the directions of those who live in a house," he says. "And it was quite a task. The client made it clear that she wanted sophistication and a definite style, but first she wanted comfort. When we were in the neighborhood on another job a year later, we came by expecting chaos and were surprised to see that it actually looked better than when we left it."

The living room is a tranquil hub, with down sofas inviting teenagers to sprawl. In true English country tradition, Serrurier and Taylor smoothly intermingled needlepoint pillows, windows dressed in bullion fringe and ribbon, and sweetly trimmed lampshades with formidable French and English antiques. Under the gaze of the couple's ancestral portraits, the pomegranate red dining room can host formal gatherings for friends or cozy family dinners, and each English decorative touch is matched by a cherished heirloom. The toile-lined master suite is a cocoon of soft blue and white.

After a few years, with the children's social lives encompassing more outside friends, the couple felt the need to build a sunroom and a family room to serve as informal social spaces. The Colefax & Fowler design team, however, had moved on: Imogen Taylor and Pierre Serrurier were opening their own London firm. This time, the owner went to a local designer, Athalie Derse and her





This page: The sunroom designed by Athalie Derse and Jeffrey Wyngarden features antique lyre-back chairs, a collection of orchids, and the occasional dog bone. Opposite: Pierre Serrurier and Imogen Taylor's use of a bold wall color in the dining room sets off 18th-century Hepplewhite chairs with seats done in rich Edelman leather. The Indian carpet is from Robert Stephenson in London.



partner Jeffrey Wyngarden for decorating help. Says Derse, "I admire Colefax & Fowler's knack for layering pattern on pattern and mixing styles so that their rooms look like they evolved over time. We couldn't duplicate their Englishness, but we blended our approach with theirs."

The new sunroom gathers in a view of the remainder of an allée of trees planted at the turn of the century by Rose Standish Nichols, one of America's first great landscape designers. The walls of the room are covered with intricate latticework, described by Wyngarden as "a personal engineering challenge for me." Here off-whites and celadon help provide a peaceful oasis for morning coffee or an intimate late supper. The sunroom opens to the family room, where Derse and Wyngarden have created a warm retreat. Long ago a father built this house to hold a child close; today it still draws its children home. ●

Above: Athalie Derse and Jeffrey Wyngarden and an antique French settee in the sunroom they decorated. Derse and Wyngarden's challenge was to manage the transition from the English designers' more formal rooms to the two casual family spaces. Right: In the family room, deep club chairs are upholstered in Cowtan & Tout fabrics with matching curtains; the coffee table is from Holly Hunt.



"We couldn't duplicate their Englishness, but we blended our approach with theirs"







This page: The painted bedside table was made by Colefax & Fowler to blend with the Cowtan & Tout wallpaper and fabric headboard. The glass lamps are from Vaughan; the floral prints are from Atelier Branca in Chicago. Opposite: The master bedroom and its entry hall envelop the occupants in blue-and-white toile wallpaper, matched by fabric on the upholstery and curtains. The walnut dressing table is 18th-century Italian and the bow-front dresser is 18th-century English. For more details, see Resources.

"The client wanted sophistication and a definite style, but first she wanted comfort"



Writer: Ted Loos

Photographer: Tria Giovan

Producer: Carolyn Sollis



Vivid color and patterns explode in these two images from a Westchester, New York, house designed by Anthony Baratta and William Diamond. This page: A wing chair in the family room is seen against an argyle needlepoint carpet handmade in Portugal. Opposite: In the billiard room, a Louis XIV–style armchair is embroidered with "8 ball tape" and stands on a carpet chockablock with Gothic Revival clovers.

OVER THE TOP

Designers Diamond and Baratta take color up a notch (or two) at a reconstructed manse







NOW THAT WE'VE BEEN THROUGH Modernism, Minimalism, Postmodernism and the Age of Irony, what could possibly be next? If Anthony Baratta and William Diamond have their way, we may be entering the New Exuberance.

These two designers have always had a special way with vivid color and pattern. But for a house in New York's Westchester County, they took their enthusiasm for playful and dramatic interiors to a whole new level.

It helped to have dream clients. The couple, a Wall Streeter and his wife, bought a charming old house on a big piece of land. When Diamond and Baratta brought in their contractor to start renovations, however, he told them it was in poor condition and wouldn't survive the work.

So the clients asked them to design a new house from scratch, allowing them to

Above: In the center hall, a museum-quality Arts and Crafts sideboard stands against a wallpaper Diamond and Baratta had commissioned in London featuring Gothic Revival follies from the 19th century. Opposite: In the dining room—over-scaled, like the rest of the house—a late Regency table opens up to seat 28, and the semicircular space boasts seven large arched windows. The floor is black, white, and gray marble laid in a gingham pattern.





ntrol every inch of the project. "They ve four boys," says Diamond of the own-, "and we kept that in mind. There's mething about the project that has a sculine edge to it. It's strong and bold." And *big*. The finished house—stone th cast-stone moldings outside—is 000 square feet and has 15-foot-high lings. In fact, the designers used the portions of the original house's large ing room to generate the scale of the w one.

"This is a fantasy house," says Baratta. hen we first started doing this project, the boys were obsessed with Harry Pot- I think if Harry Potter were decorating, would do this house for himself."

Color is always the number one priority these designers. Jewel tones—bright reds, clear blues, and sunny yellows—dominate here, but they are firmly anchored with black and white in every room. That keeps the house from spinning off its color axis.

The clients knew they wanted to use antiques, but they were unsure about period or style. "We wanted an English look, but not formal," says the husband. "Not farmhouse country either."

They also loved the look of Gothic Revival houses from the 19th century, so the designers gave them a smattering of pointed-arch windows, clovers, fleurs de lys, and other related motifs.

Even while they were still working on the architectural plans, Diamond and Baratta were jetting off to London and elsewhere to buy antiques, often with their enthusiastic clients in tow. Whatever tick-

Above: Going through the family room into the main hall, you come upon a 19th-century table with a black slate top holding an 18th-century Chinese planter in classic blue and white. Opposite: The family room sports a large oval window in deep-reveal niche.



led their collective fancy could certainly fit in the huge house.

They returned with a range of English furniture from the 17th to the 19th centuries, with more examples of Regency than any other style.

The family room has several examples of early William and Mary furniture, including two side tables. Those 17th-century antiques are injected with new life by bright red walls, which are actually covered by a Knoll hopsack fabric so that surround-sound speakers could be hidden inside them.

The main hallway (a whopping two-and-a-half stories tall) and the dining room provide a leisurely amble through the 19th century. First, the designers knew they wanted to use a mural wallpaper for the hall—it's one of their signature design elements. They commissioned a special version from de Gournay in London that features Gothic follies of the era.

Then, in front of the wallpaper they placed a museum-quality Arts and Crafts sideboard, with lacquer painting and gilding, that looks straight out of a Whistler painting. Next, they ran a William Morris–inspired carpet in black and white up the stairs.

The dining room, a semicircular affair with seven large arched windows, gives a sense of the house's overscaled design.

Above: The billiard room's sofa has a double-weave wool fabric in a heraldic pattern Opposite: The designers created virtually every fabric in the house. In the living room they combined a yellow velvet gauffrage on one of their own sofas with an ebullient flame-stitch on a 18th-century Georgian armchair.



Regency table that opens up to seat 28, well as chairs from the same period, ke large-scale entertaining possible. Anglo-Indian crystal chandelier and vering neoclassical plant stands were quired to be outsize, or they would have en lost in the overall scheme.

"They kept telling us, 'Do *not* buy nething on your own—you don't real- how little it will look when you put it in house,'" says the husband. The clients rned the hard way when they bought ne hurricane lamps. "It looked like we re putting miniature furniture into a nt's house," he says.

But it's the carpets that may be Dia- nd and Baratta's crowning glories, as ll as the best evidence of their pains- ing attention to detail. Only an argyle tern needlepointed in Portugal would for the family room, and what other signers would exhaustively copy light- e 18th-century Wedgwood patterns d float them on a sea of black—for the or of the bedroom, no less?

The billiard room floor got a Gothic mbination of diamonds and clovers that





in other hands would have looked antiquated and musty. "It's an old pattern," says Baratta, "but when you use clear colors it becomes as modern as can be."

The clients' only complaint is that they don't see enough of Diamond and Baratta personally now that the project is over. Perhaps they should just build another fantasy house and let the designers run wild again? "Funny you should mention that," says the husband. "That's what *they* told us." ●

Opposite: The cavalcade of pattern continues in the bedroom. A toile de Jouy covers the walls, curtains, and the king-size bed. The carpet features 18th-century Wedgwood patterns. Above: Antique pine sconces from the 19th century flank an English portrait from the same era, all against a blue felt backdrop. Left: The upholstered armchair has a needlepoint banner running down the center. For more details, see Resources.

Writer: Michael Boodro Photographer: Roger Davies

Producers: Carolyn Sollis and Elaine Wrightman

RETRO CHIC



page: In the dining
m, a printed paisley is
d in contrasting colors on
dining table and at the
dows. Most of the fabrics
d in the house are from the
Carnaby Street collection
Groundworks, a Lee Jofa
el. Opposite: An antique
ch chair once covered in
date taffeta plaid now
rs a vivid cotton stripe.
pillow is from Inside Out
ast Hampton.

The new Carnaby Street fabric line evokes London's Swinging Sixties at Stephen Elrod's Long Island getaway





? RICHES CAN EMBARRASS, HOW
uch more likely are they to confuse? If
hoosing among ten or twelve beauti-
l fabrics is difficult, how much harder
ust it be to have literally thousands at
and, many of which you've developed
urself?

This is the dilemma faced by Stephen
lrod, vice president and creative direc-
r of Lee Jofa, the renowned textiles
nd furniture company. "In my job, I'm
ombarded with beautiful things," he
knowledges. "I love it, it gives me
eat delight. But it can be a hindrance
hen it comes to decorating your own
use. Especially because when it comes
my own places, I'm known for being
ry indecisive."

This seems unlikely coming from
man who, through his work at Mar-
hall Field's in Chicago, then at Baker
urniture, F. Schumacher & Co., and
r the past seven years at Lee Jofa, has
ad a profound influence on American
ving rooms. Elrod is in charge of all
roduct design and development not
nly for Lee Jofa, but also its new, more
ntemporary Groundworks label. "It's
ke the proverbial cobbler's children,"
e says of his predicament. "There's
ways something in the pipeline that
u know would be just perfect, so you
ait, but it never happens. I was living
ith castoffs."

Two years ago, when he traded up a
om a small cottage on Gardiner's Bay
East Hampton to a larger house in a
sh wooded section ("I traded a winter
ew of water for more privacy and more
space"), the situation became acute. He describes the new house, built six years ago, as "postmodern Greek Revival. It has a questionable pedigree, but it made a nice blank canvas." The problem was that it remained too blank for too long.



Opposite: The living room has been divided into two seating areas, demarcated by matching sea grass rugs. The armchair is reproduction French; the mirror on the mantel is a 1940s design from Oly Studio. The Roman shades have been hung above the windows to improve the room's proportions. This page, top: In the second seating area, the Regency-style desk is by Lee Jofa. The ten-foot window has been softened with simple linen draperies. The chandelier was custom-made in Connecticut. Right: Stephen Elrod with his pugs, Mona and Nina.


Versailles and Trianon

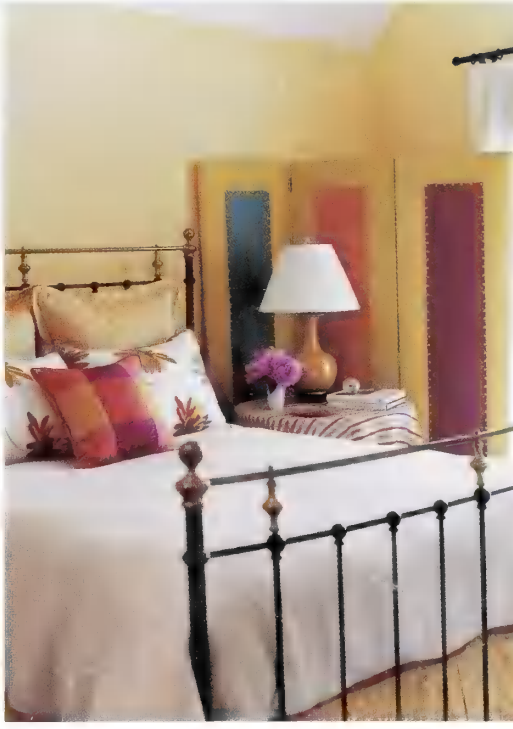
In fact, the catalyst for the house's redesign was a new fabric collection from Groundworks called Carnaby Street. "The line was a real departure for the firm," he says. "It has lots of color and whimsy. The collection is *about* color and Pop art. It's very bohemian, with an English sensibility. I loved revisiting hip swinging London of the 1960s." Revisiting is one thing, actually living with it is another. For a man who describes his Manhattan apartment as *very* traditional," the idea of using the collection as a focus was both bold and a bit out of character.

Once Elrod dove in, the operation went amazingly quickly. As he points out, after years of creating retail and showroom displays, "I know how to get it done fast." In a matter of months, new pieces were brought in and old favorites were recovered, turning the rooms into bold compositions of periwinkle, deep sea greens, sky blues, and even, in one guest room, fuchsia and marigold.

Surprisingly, he didn't have to repaint any of the walls. The colors he had already chosen—pale celadon, bitter chocolate, a soft greige, and paper-bag brown—served as an easy background for the graphic stripes, checks, paisleys, and patchworks. And the floors he had stained dark before moving in set off the colors and patterns like a frame around a painting. The only major change was to transform the former library into the dining room, and to modify a wall with a pass-through from the kitchen. The rooms now are much more polished than those of a typical beach house—plenty of chic, very little shabby—but without any of the faux grandeur that too often befalls nouveau villas by the sea.

Months later, Elrod remains delighted with the transformation. "The big surprise is how much I'm enjoying the amount of color. It's a weekend house, but it's got a fun, glamorous appeal, almost a bit of Billy Baldwin. It's sort of swank," he says. "I can gauge the success of it by my friends who knew the house before. When they see the redo for the first time, they always have great big smiles on their faces." ■





Opposite: An Empire daybed that Elrod has used in five different homes now takes pride of place in an upstairs guest room. This page, top: In the master bedroom, the bed is from Ralph Lauren; the wing chair and storage hassock are from Lee Jofa. The ceramic lamp is from Christopher Spitzmiller. Right: In another guest room, a bed from Charles P. Rogers is surrounded by vibrant color, including a screen with fabric panels. For more details, see Resources.



This page: Wood furnishings set against white walls offer a crisp contrast to the mahogany floors at designer Waldo Fernandez's summer house in East Hampton, New York. Opposite: Easy living in the living room, where the woven armchairs, available from Waldo's Designs, and sisal rug are virtually maintenance-free. The slatted cabinet holds the TV and stereo system; the photograph over the fireplace is by Luke Smalley.

Decorator-to-the-stars Waldo Fernandez designs his own woodsy retre

THE NATURAL TOUCH

Writer: Christine Pittel
Photographer: Tria Giovan
Producer: Kendell Cronstrom



CALL IT WHAT YOU WILL—blind faith, sheer luck, or irrepressibl talent. Designer Waldo Fernandez per sonifies all three. At the age of 17, h left his native Cuba for America and wa washing windows for 50 cents apiece i Brooklyn when he boarded a Grey hound bus and headed for Hollywood "I was a little Cuban kid with no mone and no education," he recalls. "I coul barely speak English, but I knew that had an eye, and if you handed me a pen cil I could draw anything." He lande a job in the set decorating departmen at 20th Century Fox, working on such films as *Doctor Dolittle* and *Hello, Dolly* Then director John Schlesinger aske him to decorate his house, and that le to more commissions from stars lik Sean Connery, Goldie Hawn, and War ren Beatty.

"I know what I like and I'm no afraid to take chances," says Fernandez The affable and adventurous designe had never even been to the Hampton in 1992 when he decided to rent house there for the summer and brin



Above: Fernandez found the original "inner tube" hanging lamp in Paris and then had additional ones made. The 1950s bamboo spheres by the window have a cylindrical light inside. The coffee table is from Frederick P. Victoria and Son/ Chez Soi; natural linen and woven cotton upholsters the sofas; the striped canvas on the pillows is from Clarence House. Right: The designer on the porch of his guesthouse. Opposite: Fernandez had the dining table made out of bleached walnut and chose the chairs for their strong forms.



This page: A surfboard rests on top of a cabinet filled with Fernandez's collection of ironstone. Below: The kitchen island manages to feel like an old farm table, even with two sinks and a Carrara marble top. Opposite: Fernandez often visits Hawaii to work and surf, and the photos commemorate Duke Kahanamoku, Hawaii's legendary surfer and swimmer, who won his first Olympic gold medal in 1912.



his client and pal Elizabeth Taylor along with him.

She had a great time, he had a great time, and when the season was over he didn't really want to leave. So Fernandez vowed to come back every summer and bought a fixer-upper "for very little money, but I cannot tell you how little because I sold it for a lot." He traded up to this four and a half-acre spread in East Hampton and started drawing plans for a big house. Meanwhile, Fernandez, his partner Trip Haenisch, and their 11-year-old son Jake are camping out in the guesthouse, which they built first. "It's just two main rooms—a living room and a combined kitchen/dining room—and three small bedrooms," says the designer. "I wanted to keep it





"I know what I like and I'm not afraid to take chances"



his page: A monochromatic palette in the aster bedroom makes for restful nights. he headboard and bedskirt are upholstered n Rogers & Goffigon linen; the artwork ver the bed is by Corey Daniels. Opposite: ernandez's collection of old ivory, including a ttle candleholder that once belonged to Sister arish, sits on the custom-designed bedside able along with an all-American alarm clock. e bought the vintage lamp at an auction.



simple." The vertical boards on the walls, painted pure white, suggest the quintessential summer cottage and the loors are dark, burnished mahogany.

It's always a relief for a designer to do his own house, since he doesn't have o adhere to a certain style or cajole clients into trying something new. His own furnishings, Fernandez says, are "a little of everything." For the living room, he bought two wonderful old woven wooden chairs and then had two more made to match. "I don't care if it's repetitious—I like repetition," he explains. The chairs look as if they could have been made in the 1940s, but they're of no particular provenance. Fernandez just liked their lines. "If my eye says something is great, I buy it. I'm a compulsive shopper," he admits. "If I can't use something right now, I'll just put it away. Nothing was bought especially for this house, but it all works well together."

The common denominator is wood—strong, handsome pieces like the sturdy oak chairs around the dining table. By neutralizing everything else in sight, Fernandez allows the woods to define the character of the place—1940s Danish Modern meets Adirondacks camp. The ubiquitous wood makes the cottage feel as outdoors as you can get and still be indoors—it's like living in a roomy canoe. A whiff of nostalgia comes with the old and battered honey-colored maple dresser and bed, found at a yard sale and now ensconced in Jake's room. The mood is much more sophisticated in the serene master bedroom, where the bedside tables are made from a huge piece of wenge wood, sawn in half with the edges left raw. "Very Nakashima," says Fernandez, who searches for beautiful pieces of wood on the Internet.



This page: On the vintage maple dresser in Jake's room, old croquet balls offer a more old-fashioned version of relaxation than the Sharp TV screen. Opposite top: Vintage drawings of biplanes hang over the bed, which is covered in Hermès's Rocabar blanket. Below: The bathroom looks purely functional but it has a luxurious soul—the shower is lined with Carrara marble. For more details, see Resources.





"I love the mix of teak and oak and mahogany in this house, and all the different textures like linen and straw and rattan. Natural materials make a room feel alive."

As soon as Fernandez arrives in East Hampton for the summer, he slips into shorts, a T-shirt, and sandals, and starts calling his friends. In Los Angeles, he's at the office every night until 7 or 8 P.M., but here he has time to relax and do some cooking in his inviting kitchen. The house is comfortable and stylish, in an easygoing way. As Fernandez says, "It's good and simple, like apple pie with ice cream." ■

MADE IN AMERICA

Experts from chef Terrance Brennan's Artisanal Cheese Center in New York pair farm cheeses with regional spirits, all born in the U.S.A.





1 The fruity and crisp Sauvignon Blanc from Foley Estates near Santa Barbara matches well with mild goat cheeses, highlighting creaminess while subduing tangy acidic qualities. Serve with: (A) Humboldt Fog or (B) Bermuda Triangle, both from Cypress Grove Chèvre in McKinleyville, California, or try the (C) Capri log from Westfield Farm in Hubbardston, Massachusetts, shown here slightly aged by Artisanal. 2 Craft the classic plowman's lunch with Long Trail Ale, produced in central Vermont and (D) Shelburne Farmhouse Cheddar from the same state. 3 The sweet and syrupy notes of Muscat Vin de Glacière by Bonny Doon Vineyard in Santa Cruz, California, tames salty blues like (E) the Classic Blue Log from Westfield Farm or (F) the Great Hill Blue from Great Hill Dairy in Marion, Massachusetts. 4 From Marin County, California: the Cuvée Blanche sparkling wine by Kalin Cellars in Novato goes beautifully with the lush, creamy cow's milk cheeses from Cowgirl Creamery in Point Reyes Station, like: (G) St. Pat, (H) Red Hawk, and (I) Mount Tam. 5 The Old Vines Zinfandel from St. Francis Winery has jamlike blackberry flavors against which (J) Dry Monterey Jack from Vella Cheese easily holds its own; both are produced in California's Sonoma Valley. 6 The slightly sparkling Cider Jack Apple brewed in Middlebury, Vermont, pairs well with the Gruyère-like (K) Pleasant Ridge Reserve from Uplands Cheese Company in Dodgeville, Wisconsin.

Producer: Mary-Ellen Weinrib Photographer: William Meppem

Yogurt from Old Chatham Sheepherding Company in New York's Hudson Valley is made with sheep's milk and active cultures—and none of the gums or stabilizers used in commercial yogurts. When thickened in a sieve and served with figs it makes for a sublime and simple dessert.





For the
real meat lover
in the family.

TODAY'S PURINA ALPO

OFF THE BEATEN PATH

American cheese production is no longer restricted to the traditional dairy states; examples are grouped here with chutneys and a compote and are available through Artisanal Cheese Center. 1. Rustic Blue is produced by the Bingham Hill Cheese Company in Fort Collins, Colorado. 2. Old Chatham makes its Hudson Valley Camembert in upstate New York. 3. Tomato chutney is an ideal sweet-sour cheese plate addition. 4. A pear and pomegranate compote utilizes two fall fruits. 5. Hoja Santa Goat Cheese Bundles are wrapped in a Mexican herb by the Mozzarella Company in Dallas. 6. Grape chutney can be made with red or green seedless varieties, or a combination of both. 7. Juniper Grove Farm in Redmond, Oregon, crafts this goat cheese *bûche*. 8. The Thomasville Tomme is made from cow's milk at the Sweet Grass Dairy in Thomasville, Georgia. 9. Sally Jackson's sheep's milk cheese, wrapped in chestnut leaves in comes from a remote part of Washington state. For more details, see Resources.

(Recipes on page 157)


HEN RANCH TASTES
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IT SHOWS.
Hidden Valley
Hidden Valley
THE ORIGINAL
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the towel that cuts grease.

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new way to clean from top to bottom



Keeping the bathroom clean and tidy is nearly impossible and can feel like a full-time job, especially when you are busy getting the kids ready for the new school year. Since the bathroom is often the most-used room in the house, it's tough to keep it looking its best all the time. Wouldn't it be nice if your chrome faucets always sparkled and your tile maintained its luster? But after only one bath or shower, surfaces can look faded and dull. Nobody likes bathing in a less-than-shiny bathroom.

Instead of leaving the dreaded task of cleaning the bathroom for the weekend, stay on top of the job by letting your bathroom cleaner work for you throughout the week. Try using **Clorox® bathroom cleaners with Teflon® surface protector** to help keep tough-to-clean grime from sticking on tubs, sinks, and countertops, so your bathroom will look as if you just cleaned it. By cleaning smarter, not harder, you can spend more time with your family enjoying the autumn season.

an smarter, not harder!

ill spend less time cleaning your bathroom by developing a ing routine and using cleaners that combine the cleaning power rox with Teflon® surface protector. Here are some steps to you clean smarter, not harder.

emove excess clutter from countertops and shelves, put dirty wels in the wash, and organize along the way.

lean the toilet with Clorox® Toilet Bowl Cleaner with eflon® surface protector.

ash tub and shower with Clorox® Bathroom Cleaner with eflon® surface protector Aerosol Foam.

lean the floor with the Clorox® ReadyMop® Mopping System.

ring the colors of autumn to your bathroom by selecting fresh, lean towels in rich, fall tones.



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RTISEMENT

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a new way to clean



The bathroom is your sanctuary, where you begin and end each day. So the more inviting it is, the better. Making your bathroom a clutter-free zone not only helps you find your moisturizer faster, but helps the entire room become easier to clean. **Clorox® bathroom cleaners with Teflon® surface protector** keep your bathroom sparkling, so you won't spend your weekends scrubbing. These revolutionary cleaners provide an invisible protective barrier that keeps scum and build-up from sticking to surfaces, and makes cleaning a whole lot easier. Simply apply and wipe the grime away. Your bathroom will have that fully scrubbed appearance day after day.

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ct from the Martha Stewart Everyday™ line of
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ven cleaning products can become disorganized.
his fall, throw away items that you don't use. Put
e rest into a Martha Stewart Everyday™ Utility
asket and take it with you as you clean.

's easier to work when you store products
here you use them. If you can, store cleaners
nder the sink. If not, keep them in a nearby
upboard or utility closet.

eep rags and supplies in an attractive container
o they stay neat and orderly in your cleaning closet.

you keep cleaning products in a closet or cupboard,
lways put the largest bottles or jars in the back so
hat you have easy access to what you need.

s with most household cleaners, keep out of reach of children.





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BRITA

lways guest-ready

a new way to clean

ing your bathroom in guest-ready condition is challenging, especially if you have kids. t becomes simple, if you routinely use **Clorox® bathroom cleaners with Teflon® ce protector** on sinks and tubs to keep soap scum and grime from sticking. Even in een cleanings, your bathroom will look like you just cleaned it. And an occasional with the **Clorox® Bleach Pen™ Gel** will brighten and whiten the grout between tiles. l be ready whenever your friends and family drop by after a fun-filled autumn day.

itting out the welcome mat

e are a few simple tips to help you keep your bathroom ready for last-minute guests. en you use Clorox® bathroom cleaners with Teflon® surface protector—which prevent dirt n building up between cleanings—the bathroom will welcome your guests.

Just before company arrives, give faucets and the sink a quick wipe with Clorox® Bathroom Wipes with Teflon® surface protector.

If you have a house full of guests, make them feel welcome by giving each person his or her own towel color.

Update the look of your guest bathroom in a snap with Martha Stewart Everyday products. Choose from the wide selection of bath towels and bath accessories. Create a warm retreat with a shower curtain in a beautiful fall color. Or make the bathroom a sumptuous spot by simply adding a plush bath rug.

For an easy way to pamper your guests, set aside a special soap, bath oil, shampoo, and lotion exclusively for them. Put these items out just before your guests arrive.



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Recipes

(Continued from page 148)

OLD CHATHAM SHEEP'S MILK YOGURT WITH FIGS

1 quart Old Chatham sheep's milk yogurt
Fresh figs

Place yogurt in a cheesecloth-lined sieve over a bowl. Cover bowl with plastic wrap. Refrigerate for 8 hours. Discard liquid accumulated in bowl and divide yogurt among 4 dessert dishes. Serve with fresh figs. Serves 4.

TOMATO CHUTNEY

Chutney will keep, when refrigerated, for up to 2 weeks.

2 pounds whole Roma tomatoes, scored on bottom end
2 tablespoons canola oil
½ cup finely chopped yellow onion
¼ vanilla bean, split lengthwise
5 tablespoons sugar
3 tablespoons fresh lemon juice
1 teaspoon salt
¼ teaspoon pepper
1 sprig fresh thyme

In a large pot bring 2 quarts water to a boil. Add tomatoes and blanch for 30 seconds. Drain. Place tomatoes in an ice bath for 1 minute. Skin and seed tomatoes and chop into medium-dice.

Heat oil and onion in a saucepan over medium heat. Sauté until onions are translucent, about 3 minutes. Add tomatoes, vanilla bean, and sugar. Cook until most of the liquid has evaporated, about 20 minutes. Remove pan from heat. Stir in lemon juice, salt, pepper, and thyme. Chill 2 hours before serving. Discard vanilla bean and thyme sprig. Makes 2 cups.

PEAR AND POMEGRANATE COMPOTE

Compote will keep, when refrigerated, for up to 5 days.

3 tablespoons canola oil
½ cup finely chopped Spanish onion
1 fresh bay leaf
¼ teaspoon ground star anise
¼ teaspoon ground cinnamon
2 teaspoons black pepper
4 tablespoons apple cider vinegar
1½ pounds Seckel pears, peeled, cored, and medium-diced
2 tablespoons honey
4 tablespoons fresh chopped sage
¼ teaspoon salt
3 tablespoons pomegranate seeds

Heat 2 tablespoons oil and onion in a heavy-bottomed saucepan over medium heat. Sauté until onions are translucent, about 3 minutes. Add bay leaf, star anise, cinnamon, pepper, and apple cider vinegar. Reduce heat to low and cook until liquid has evaporated, about 3 minutes. Set aside.

In another saucepan, heat remaining oil and pears. Cook over high heat until pears are caramelized, stirring constantly, about 8 minutes.

Add pears and honey and sage to onion mixture. Cook over medium heat for 5 minutes. Remove pan from heat. Stir in salt. Discard bay leaf. Chill 2 hours. Stir in pomegranate seeds before serving. Makes 2 cups.

GRAPE CHUTNEY

Chutney will keep, when refrigerated, for up to 5 days.

3 pounds red or green seedless grapes, stemmed
2 tablespoons canola oil
¼ cup finely chopped red onion
4 tablespoons sugar
6 tablespoons white wine vinegar
1 teaspoon salt
¼ teaspoon white pepper
5 mint leaves, cut into thin strips

Place grapes in a non-stick sauté pan. Cook over high heat, stirring constantly, until skins burst, approximately 2 minutes. Remove pan from heat. Place mixture in a colander and drain, discarding juice.

Heat oil and onions in a heavy-bottomed saucepan over medium heat. Sauté until onions are translucent, about 3 minutes. Stir in sugar and vinegar. Cook until liquid has reduced and mixture is syrupy, about 4 minutes. Remove pan from heat. Cool. Stir in grapes and salt, pepper, and mint. Chill 2 hours before serving. Makes about 2 cups.

CHEESE, PLEASE

The Artisanal Cheese Center works with farmers to provide its customers with handcrafted cheeses at 500 West 37 Street, New York, NY 10018 and online at www.artisanalcheeses.com. The following tips are from Daphne Zepos, maître fromager *at the center.*

- When serving cheese in courses start with young, fresh, and mild varieties and proceed to stronger more pungent examples; blues should come last.
- Offer guests a selection of at least three different cheeses to highlight contrasts, but don't serve more than six, which can overwhelm their palates.
- Make sure to also have fruit, chutneys, olives, crackers, and bread on hand to prevent lactic overdose.
- Hard sheep's milk cheeses are the easiest to pair with wine, matching well with a wide variety of them.
- Most sweet, fruity, late-harvest wines—like muscat, *vin santo,* or Riesling—complement cheese beautifully.
- Expand your cheese repertoire: try to add one or two wild cards to your regular selection each time you serve a cheese board.
- During dinner, the cheese course usually comes after the main entrée and before dessert. Small portions of strong, pungent cheeses work best.

Writer: Mario López-Cord
Photographer: Roger Da
Producer: Elaine Wrightm



Clockwise from right: twenty2's Maxwell fabric on bolts and chair, and Half Max wallpaper on screen; Kyra and Robertson Hartnett framed by their Acco 20 pattern wallpaper; a range of twenty2's wallpaper prints on paper and grass cloth. For more details, see Resources.

The Mod Squad

The principals of twenty2 combine art and commerce for wallpaper with a twist

The rubbery, new-shower-curtain scent of wallpaper vinyl pervades the Brooklyn showroom of Kyra and Robertson Hartnett, a space in which they also happen to live; they eat, sleep, and literally breathe wallpaper and make ample use of the geometric and colorful papers produced by their firm, twenty2. The Maxwell pattern—essentially an overscaled polka-dot print—lines a wall in their living room while a grass cloth version mingles deftly with the coffee-bean shade dominating their bedroom.

Twenty2 began as a brand development business in which the married couple became steeped in design, creating concepts for retail stores and crafting everything from shopping bags to furniture. "Ultimately what interests us is the functionality of things—not just is it pretty, but does it work," says Kyra. They soon added wallpaper to their repertoire. "Over the past two years ther been a trend of pattern and texture walls, but there weren't those options wallpaper."

Inspiration comes from the pho graphs they take. "We record the mu dane minutiae in the world and fi patterns in them," says Robertson. Brooklyn doorway or a Gaudí faca are transformed by computer into unr ognizable motifs that are then han screened in a process that introduc imperfect human variations. The eff imbues what might otherwise be har geometry with ingenuous charm wh avoiding any trace of mass productio Other influences include the Bauha and companies like Jack Denst, whi produced popular papers in the 196 and "helped us glean the way patte and color can weave across a panel wallpaper," says Robertson. "We to what speaks to us and created our ov language with it." ●


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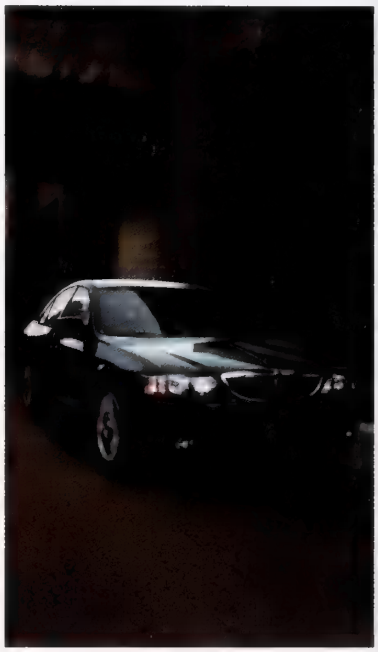
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 (Continued from page 80)

erty had been subdivided, and brand-new houses of every e and style surrounded the house.

he house was empty and awaiting demolition. I couldn't t trying to see if I could get inside. Discovering an unlocked low, I climbed into my family's past. Father was right—the iors were the same as in the photographs, minus most of the iture. The huge curved glass walls facing the garden and the -in beds in the guest wing mesmerized me. The best part of day was seeing my great-grandmother's library. I imagined climbing up and down the curved staircase, toting a book would fulfill her ever-curious intellect. I was brought back ality by the shrill sound of the burglar alarm, which must been set on delay. I ran out of the house and sped off as fast could, the sound of a police siren growing closer.

n my design work, I take these houses of collective memory integrate them with my own studies of architecture and iors. Among my favorite sources from which I draw inspira- is the work of John Soane, Karl Friedrich Schinkel, Ludwig s van der Rohe, Jean-Charles Moreux, David Hicks, Billy dwin, David Adler, and Frances Elkins. All of these seminal res had an iconoclastic vision of home that was, and remains, h, classic, and uncomplicated.

Taking a sense of home wherever you go is essential. A cli- of mine was working in Hong Kong for three months and living alone in a rather bland hotel room. When he arrived it was an anonymous box. But in moving a few pieces of furniture around, putting out family photos, and adding an orchid and a few pillows, the room became his domestic haven, albeit temporary. It's the little things, the nuances of design that form part of our individual vision of home. Some of these nuances may be historical: the way we position a chair at a right angle to a sofa, just as our mothers had, or arrange desk top accessories in the manner of one's father.

While I may not be privy to the childhood decor details of my clients, I feel it important to use as many of their heirlooms as possible. When designing a new home or redecorating an existing one, these objects from the past are like comfort food. They convey a sense of continuity, of treasures you and your forebears value enormously. Favorite things provide a sense of security and family, the memory of home, of holidays, of celebrations, and even of everyday life. And so, I believe that home, the home to which Thomas Wolfe referred, is eminently portable; it fits on buses, in subways, airplanes, cars, even in elevators. We can be walking in the woods alone, or surrounded by hundreds of people in a theater or at a football game and our vision of home is right alongside us, safe and sound. ●

Eric Cohler is a New York–based interior designer.



 (Continued from page 86)

purchases. It is far more preferable to be the seller than the buyer when sale price records are being made.

Also note that for provenance to affect value it must be proved beyond any doubt (it is easy to invent) and the previous owner must have a strong link with the object. A basketball jersey previously owned by Winston Churchill would be as inconsequential as a British medal once owned by Michael Jordan.

9. Subject matter matters.

Paintings of shipwrecks, the Blinding of Samson, dead pheasants, and other unpleasant subject matter do not have the commercial appeal of an Impressionist boating party scene. Walt Disney and Frank Capra knew the value of a happy ending, and art market sophisticates share this penchant with the rest of humanity. The market supports the peaceful and pleasant with strong sale values.

10. Quality is evasive.

We all seek quality in art and antiq but defining it is often problematic. I it refer to the talent of the creator, thetic details, or grace in executi Experts will argue about what mat most, and to what degree. Is a brilli quick sketch by Rembrandt of a Du landscape better than a drawing of same scene executed in fine detail by artist? Quality is often open to debat

resources

All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through designers; (MO) mail order or Web orders; (M) manufacturer or distributor.
Space limitations prevent sourcing of all items. Items not mentioned are from owner's collection.

38 GOING STRONG

Upholsterer: **Carl Dellatore,** D&F Workroom (T); 212-352-0160. *Page 38:* **Farm settee**—Hickory Chair (M); 800-349-4579. *Fabrics and trims:* **1.** Ralph Lauren Home (M); 888-475-7674. **2.** Hines (T); 212-754-5880. **3.** Manuel Canovas (T); 212-753-4488. **Linen on pillows**—B&J Fabrics (R,T); 212-354-8150. **Trim on pillows**—Samuel & Sons (T); 212-704-8000. *Page 40:* **4.** Pierre Frey (T); 212-213-3099. **5.** Raoul Textiles through A.M. Collections (T); 212-625-2616. **6. Fabric on settee and pillows**—Ralph Lauren Home, see above. **Hemp on pillows**—B&J Fabrics, see above. *Page 50:* **7.** Dek Tillet (T); 413-229-8764. **Linen on pillow**—B&J Fabrics, see above. **8.** Scalamandré (T); 212-980-3888. **Cotton on pillows**—B&J Fabrics, see above. **9.** Diamond Baratta Collection through Lee Jofa (T); 212-688-0444. **Pillow, welting fabric** Ambiance in color #4488—Ultrasuede by Toray Ultrasuede (America) (T); ultrasuede.com.

54 HOW TO . . . REV UP A NEUTRAL ROOM

Designer: **Darryl Carter;** 202-234-5926. *Dining room:* **Artwork** by George Marks—Ann Connelly Fine Art (R,T); 225-927-7676. **Pots; cabinet**—East & Beyond (R,T); 703-448-8200. **Fabric on chairs,** Ultrasuede—Pierre Frey through Hines & Co. (T); 202-484-8200. **Pillow fabric,** Sonata—Glant through Hines & Co., see above. **Chinese jars**—John Rosselli & Associates (T); 202-337-7676. *Living room:* **Sofa**—Brunschwig & Fils (T); 202-554-1004. **Sofa fabric,** Bon Bon Linen—Glant through Hines & Co., see above. **Stripe pillow**—Gore-Dean Antiques (R,T); 202-625-1776. **Coffee table; side tilt-top table,** custom by designer. **Turkish rug**—Trocadero Textile Art (R,T); 202-328-8440. **Footstool; lamp**—MODA Antiques (R,T); 703-760-1500. **Stools**—East & Beyond, see above.

58 COLOR CATALOG

Page 58 Rugs: **Orbs Runner** by Emma Gardner Design—Koo de Kir (R); 800-944-2591. **Floorcovering**—InterfaceFLOR (M); 866-281-3567. **Try-angular rug**—Gene Meyer for M&M Design Intl. (M); 516-876-8989. **Courtyard runner**—Claudia Mills Studio (M); 617-524-5326. **Manizales, Esmaraldas, and Bogotá rugs**—Patterson, Flynn & Martin (T); 212-688-7700. **Paracas rug**—Michaelian & Kohlberg (M); 212-431-9009. **Curves runner**—Orbo Design (M); 718-384-7404. *Page 60 Pillows:* **Zinaida Crocus pillows**—Tricia Guild for Designers Guild at Marshall Fields (R); 312-781-5695. *Thomas Paul's pillows:* **Silhouettes; Parasols; Geishas; Kimono; Dandelion pillows**—Loom (R); 718-789-0061. **Patchwork stripe taffeta; Color chart; Valencia Grosgain pillows**—Dransfield & Ross (T); 212-741-7278. **Gypsy pillow**—Kim Parker Home Collection (R); kimparker.tv. **Barmeer; Mirrored Bikiner; Cowrie shell; Trade Textile; Turban; Thai Ikat pillows**—John Robshaw Textiles (T); 212-594-6006. *Page 64: Lighting:* **Moon Bottle lamp** #SL5309B—Schumacher Furnishings (T); 800-332-3384. **ICON lamps**—Ferruccio Laviani for Kartell (R); 866-854-8823. **Design's Medium Coco; Czech Crystal Ball Garbo; Lombard pendant lamps**—Zia Priven Design (R,T); 718-398-6777. **Classic chandelier** #99.19.01.12—Venini (M); 866-696-9640. **Table Ellipse lamp** #TE-15—Daniel Levy (M); 212-268-0878. **Two ball lamp**—Martha Sturdy (M); 604-872-5205. *Page 66: Tabletop:* **Bamboo vase**—Saigoniste (R); 212-925-4610. **Mythologies pitcher; highball glasses; teaspoons** by Christian Lacroix—Pavillon Christofle (M); 877-728-4556. **Coasters**—Missoni Home through Bellora Boutique (R); 310-657-0326. **Slice bowls**—marinha grande mglass (M); 877-725-7690. **Large dill tray; medium grass tray; small green tray,** Maga Sabao's Lacquer collection—Tabletop (R); 202-387-7117. **Mosaique tumblers**—Baccarat (M); 800-777-0100. **Serpentine bowl, vase**—Kosta Boda (M); 800-351-9842. **Wonderful World teapot**—Villeroy & Boch (M); 800-845-5376.

68 COLOR IN A CAN

Custom painting: Douglas Wilson; douglaswilsonltd.com. *Additional custom painting:* Artgroove; 212-244-7199. **All paint**—Ralph Lauren Paint (M); 800-379-7656; rlhome.polo.com. *Page 68: Paint:* **Zinnia GH165. Mercer Street dining chairs, Stacked Glass Ball lamp, Stafford nut bowl**—Ralph Lauren Home (M); 888-475-7674. **White plates**—Crate & Barrel (R,MO); 800-323-5461. *Page 72: Paint:* **Mystic River SS21, Blue Frost SS22, Coastal Blue SS33. Dermot sofa**—Ralph Lauren Home, see above. **Table; chair; frame**—Eleanor Ambos Interiors; 718-784-3716. **Bookcase**—Gothic Cabinet Craft (M); 877-446-8442. *Page 76: Paint:* **Lime Green GH78, Design Studio White WW09. Ambrose chair; Jamaica cocktail table; Boom Arm Pharmacy lamp; Tall Modern Hurricane; Hollington House water pitcher; Thatcher double old-fashioned glass**—Ralph Lauren Home, see above. **Mirror**—Eleanor Ambos Interiors, see above.

84 WEEKEND WARRIOR

Brent & Becky's Bulbs (MO); brentandbeckysbulbs.com. John Scheepers (MO); johnscheepers.com

90 LIVING COLOR

Designers: **Michael Pierce** and **DD Allen, Pierce Allen;** 212-627-5440. *Paint throughout dining and living areas, den, baseboards,* Pageant Pansy, #442-6—Pittsburgh Paints (R,MO); pittsburghpaints.com. *Page 90: Den:* **Flat-screen TV**—Bang & Olufsen (M); bangolufsen.com. **Area rug,** Super Shag Slate—Smith+Noble (R,MO); 800-560-0027. **Chairs, ottomans,** by Paola Lenti. Dondolo—Karkula (R,T); 212-645-2216. **Lighting**—M.S.K. Illuminations (R); 212-888-6474. *Page 92: Living area:* **Sofa,** custom—Dune (R,T); 212-925-6171. **Drum table**—Las Venus (R,T); 212-982-0608. **Rug,** by Gene Meyer—M&M Design Intl. (M); 516-876-8989. *Entry:* **Rug,** by Gene Meyer, custom—M&M Design Intl., see above. **Lighting,** Poul Henningsen for Louis Poulsen—Lost City Arts (R,T); 212-375-0500. *Page 94: Bedroom. Paint:* **Walls,** Seaside Blue, #2054-50—Benjamin Moore (M); 800-672-4686. **Scaffolding**—York Ladder; 718-784-6666. **Navy cushion; cube**—The Terence Conran Shop (R,MO); 212-755-9079. **Blue and red pillows**—Crate & Barrel (R,MO); 800-323-5461. **Striped pillow**—ABC Carpet & Home (R,T); 212-473-3000. *Dining area:* **Table,** custom by designer, fabricated by—Elizabeth Paige Smith; epsdesign.com. **Chairs,** Louis Ghost by Philippe Starck—Kartell (R,M); 866-966-6665. **Wall light,** Eklipta Maxi/Mini for Louis Poulsen—M.S.K. Illuminations, see above.

98 MEXICO MODERN

Pages 98 to 107: Hotel: **Verana;** 800-677-5156.

108 ALLIES IN DESIGN

Pages 108 to 117: Designers: **Pierre Serrurier,** The Interior Design Studio; 011-44-207-349-9978. **Athalie Derse and Jeffrey Wyngarden;** 773-935-3698; and Athalie Derse; 847-735-0354. *Living room:* **Book table**—Heather Higgins Antiques (R,T); 847-446-3455. **Sofa; club chair; curtain fabric**—Jubilee Rose #F1313-03—Colefax and Fowler through Cowtan & Tout (T); 212-647-6900. **Rug,** Carleton Brussels Weave—Colefax and Fowler through Morjikian Fine Carpets and Rugs (T); 212-753-8695. **Child's chair**—Ex Floreus (R,T); 847-295-6185. **Lamp, shade**—Colefax and Fowler, see above. *Dining room:* **Indian rug**—Robert Stephenson Oriental Carpets (R,T); 011-44-20-7225-2343. *Sun room:* **Pineapple table base; buffet base; settee**—Anthony Kavanaugh-Period Garden Ornaments; 773-772-7407. **Settee fabric,** Papilio #72332—Houlès (T); 212-935-3900. **Chairs**—Sentimento (T); 212-750-3111. **Chair fabric,** Samos—Bergamo (T); 212-888-3333. *Family room:* **Fabric on curtains, club chair,** Ellerby #F1917-01—Colefax and Fowler, see above. **Fabric** on club chair, Ashington Check #F1306-02—Colefax and Fowler, see above. **Coffee table**—The Workshop at Holly Hunt (T); 312-644-1844. *Bedroom:* **Wallpaper,** Farnsworth #57755—Cowtan & Tout, see above. **Headboard and curtain fabric,** Farnsworth #8180—Cowtan & Tout, see above **Bed linens**—Mimi's Fine Linens (R); 847-234-4050. **Prints and frames**—Atelier Branca (T); 312-787-4200. **Glass lamp**—Vaughan Designs (T); 212-319-7070.

118 OVER THE TOP

Pages 118 to 127: Designers: **Diamond Baratta Design;** 212-966-8892. **Most fabrics, trim, custom by designer unless otherwise identified.** *Dining room:* **Fabric on wall, dining chairs;** both gaufraged silk velvet—Old World Weavers (T); 212-355-7186. **Chandelier**—Nesle (R,T) 212-755-0515. **Table**—Patrick Sandberg Antiques (R,T); 011-44-20-7229-0373. **Dining chairs**—Clifford Wright Antiques (R,T); 011-44-20-7589-0986. *Foyer:* **Wallpaper panels,** Chasse de Compiegne—de Gournay (R,T); 011-44-20-7823-7316. **Chair fabric**—Brunschwig & Fils (T); 212-838-7878. *Living room:* **Fabric on sofa,** Navarre—Old World Weavers, see above. **Needlepoint panel**—Mallett & Son Antiques (R,T); 011-44-20-7499-7411. *Billiard room:* **Felt on walls, lampshades**—Country Braid House (R,T); 603-286-4511. **Billiard table**—Blatt Billiards (R); 800-274-8855. *Master bedroom:* **Fabric on walls; window treatment; bed**—Quadrille (T); 212-753-2995. **Bed; coffee table,** custom by designer. **Bedside tables**—Hermitage Antiques (T); 011-44-20-7730-1973. **lamps**—Kevin Page Oriental Art (R,T); 011-44-20-7226-85

128 RETRO CHIC

Pages 128 to 133: Upholsterer: **Carl Dellatore,** D&F Work (T); 212-352-0160. **All fabrics listed are available th designers at:** Lee Jofa (T); 800-453-3563. *Bedroom with screen:* **Chair fabric,** Pavillion Stripe #2003210-5. **S fabric:** Fouberts weave #2321-GWF-40, #231-GWF-7, #2321-GWF-7, jade #2321-GWF-12. *Dining room:* **C fabric,** Newburgh Paisley #2322-GWF-55. **Windsor chairs**—Country Gear (R,T); 631-537-1032. **Tablecloth** Newburgh Paisley #2322-GWF-68. **Tableskirt trim,** Cantalion #T990001-6. **Chair cushion fabric,** Magazine Street #2002196-6. **Settee fabric,** Sconsett Stripe #2002193-6. **S coffeepot; dinner & salad plates; cups & saucers**—Jean Coquet through Lalique (M); 800-993-2580. **Napkins**—Barrel (R, MO); 800-323-5461. **Mosaic bowl sconces**—Ololystudio.com. *Living room (left):* **Armchair fabric,** Hyde Linen #2000213-50 with Bari Taffeta Plaid #960319-530. **Sofa,** #4220-6—Lee Jofa, see above. **Sofa fabric,** Fouberts #2321-GWF-15. **Pillow fabric,** Ganton Stripe #2319-GW **Prescott slipper chair,** #4235-20—Lee Jofa, see above. **chair fabric,** Carnaby print #2331-GWF-53. **Table skirt f** Fouberts weave #2321-GWF-3. **Roman shade fabric,** Bat Park Union #2000213-1616 with Fouberts weave #2321-G **Mirror,** Andre—Oly, see above. **Lamp,** Gregory—Christe Spitzmiller (T); 212-563-1144. **Wedding basket**—John L (T); 212-677-3917. *Living room (right):* **Ottoman fabric,** Schenille #2301-GWF-53. **Corner armchair** (back right), Dra #4290-20—Lee Jofa, see above. **Armchair fabric,** Broad stripe #2318-GWF-53. **Corner armchair** (back left), #4320-20—Lee Jofa, see above. **Armchair fabric,** Fouberts #2321-GWF-15. **Sofa fabric,** Ganton stripe #2319-GW **Mahogany writing table**—Lee Jofa, see above. **Vase**—Klein 718-388-9331. **Bowl**—Lotus Arts (R,T); 812-332-9340. *bedroom:* **Curtains,** Biba check #2326-GWF-53. **Bedhar** Bari taffeta plaid #960319-530. **Pillow fabrics:** Monarch #2327-GWF-3, Jane weave #2348-GWF-523, Biba plaid #2326-GWF-53. **Bench ottoman,** #GB015—Lee Jofa, see a **Ottoman fabric,** Festivo weave #2300-GWF-53. *Master bed.* **Curtain fabric,** Scarborough sheer #2313-GWF-516. **Duve pillow covers,** Shindig Embroidery #2316-GWF-53. **Ma wing chair,** #4075-20—Lee Jofa, see above. **Wing chair fa** Hyde Park linen #2000214-16. **Wellesley hassock,** #4280-Lee Jofa, see above. **Hassock fabric,** Tambourine ch #2302-GWF-116. **Aurora lamp**—Christopher Spitzmille above. **Vase**—KleinReid, see above. *Yellow bedroom:* **Bedc** Fouberts weave #2321-GWF-1. **Bedcover border,** Fou weave #2321-GWF-7. **Euro sham cover and bed skirt,** Bra plaid #2001155-14. **Pillows,** Daisy Chain #2330-GWF **Plaid pillow,** Biba check #2326-GWF-740. **Tablecloth,** B wick stripe #2318-GWF-37. **Curtains,** Chelsea Morning #2314-GWF-101. **Iron/brass bed**—Charles P. Rogers (R, 800-582-6229. **Lamp**—Lotus Arts, see above.

134 THE NATURAL TOUCH

Pages 134 to 143: Designer: **Waldo Fernandez, Waldo's Des** 310-278-1803. *Living room:* **All upholstered pieces; w armchairs; floor lamps, and tables** custom by designer. **C table**—Frederick P. Victoria/Son Chez Soi (R,T); 631-537-0 **Artwork** by Corey Daniels—Corey Daniels Antiques (T 207-646-5301. *Guest bedroom:* **Rocabar blanket**—He (R,T); 800-441-4488.

144 MADE IN AMERICA

All cheese—Artisanal Cheese Center; artisanalcheese. *Page 144:* **White platter**—Sentimento (T); 212-750-3 **Wine and beer glasses**—Baccarat (M); 800-777-0 *Sparkling cider glass:* **Nason & Moretti flute**—Moss 866-888-6677. **Iron marble center table**—Eric Appel Anti (R,T); 212-605-9960. *Page 146:* **Patrician bowl**—Moss above. **Pewter spoon**—Clio (R); 212-966-8991. **Botto cheese tray**—Sentimento, see above. **Lime green napk** Sferra Bros (M); 732-225-6290. *Page 148:* **Fabric,** Tu #8676—Larsen through Cowtan and Tout (T); 212-753-4 **White dish**—Simon Pearce (R); 212-421-8801. **Horn bo spoon**—Takashimaya (R); 212-350-0100.

158 THE MOD SQUAD

Designers: **Twenty2, Kyra and Robertson Hart** 888-222-3036. **Fabrics and wallpapers**—A.M. Collections 212-625-2616. ■

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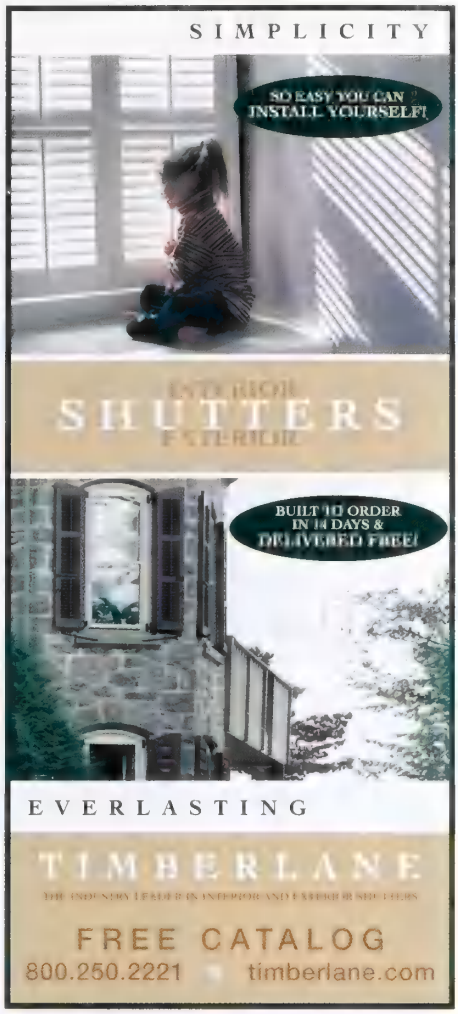
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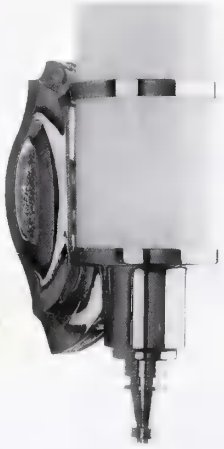




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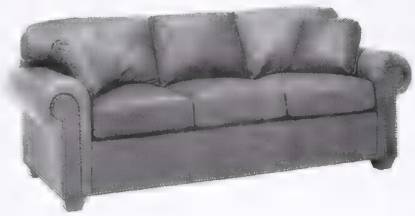
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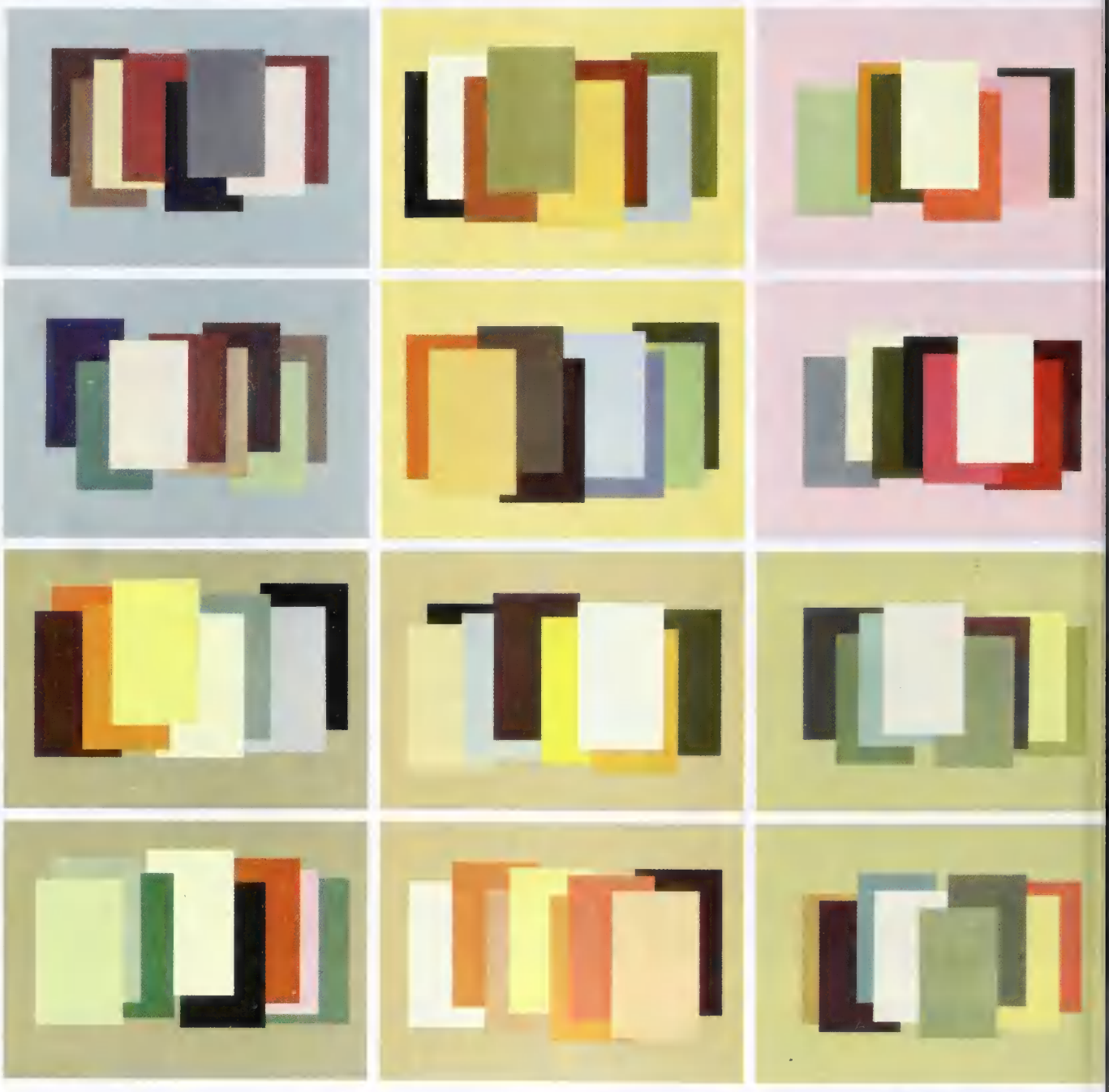




Writer: Christine Pittel

Color Jazz

Spicy color combos provide razzle dazzle



"Color is very much like salt," said the editors of *House Beautiful* in January 1958. By itself it's nothing much, but combined judiciously in the right quantities with the right raw materials it develops real character. The lesson continued in the issues of March 1959 (cover, right) and March 1960: one color has very little impact on its own; but look what happens when you put a few together (sample palettes, above). The background color is the field in which all the others play, and might work on the walls, floor, or ceiling. The colors—which can translate into fabric, wallpaper, or paint—appear on each palette in roughly the same proportion as they should appear in a room, and colors that look best together adjoin each other. Get out your paintbrush and have a field day! ●



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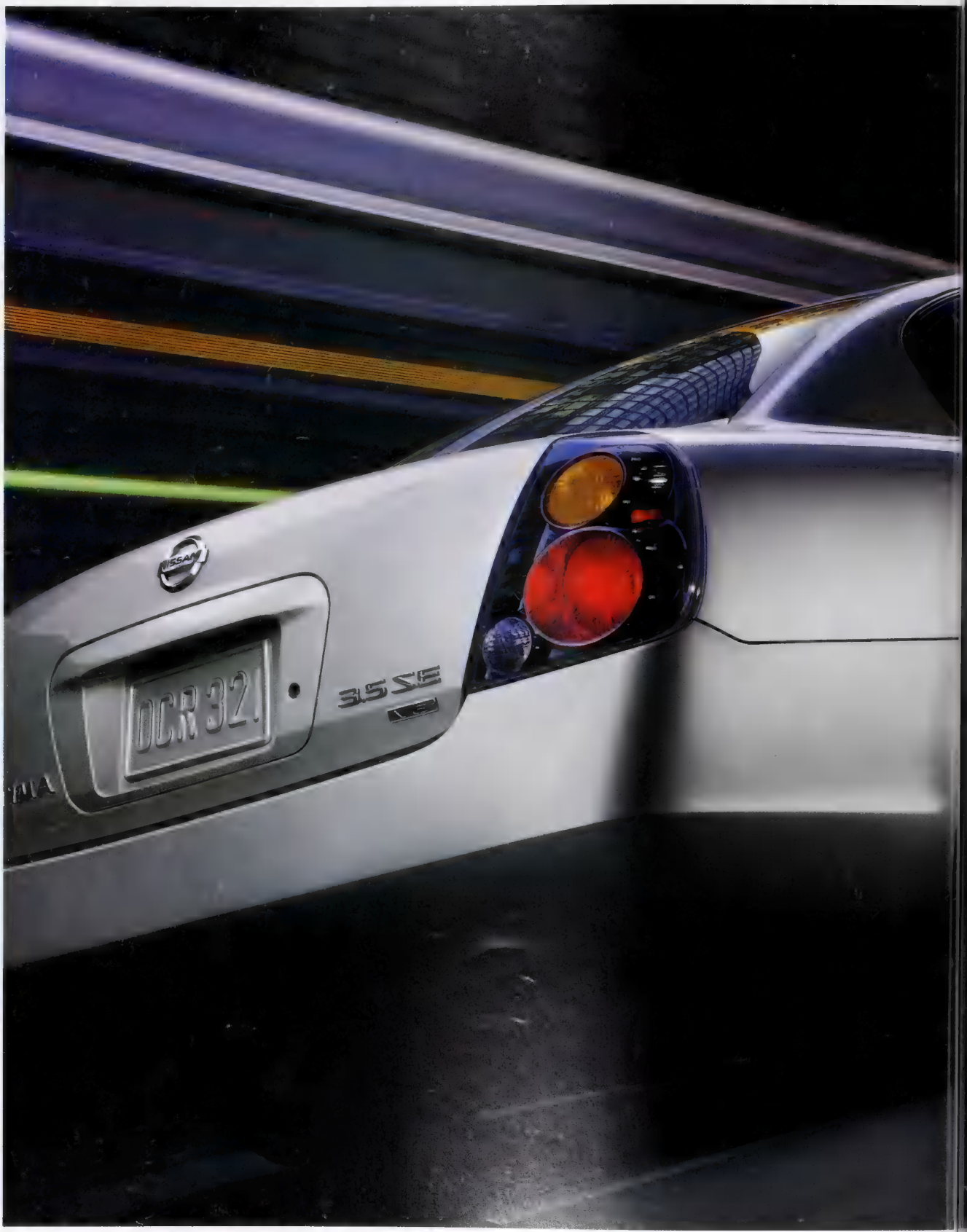
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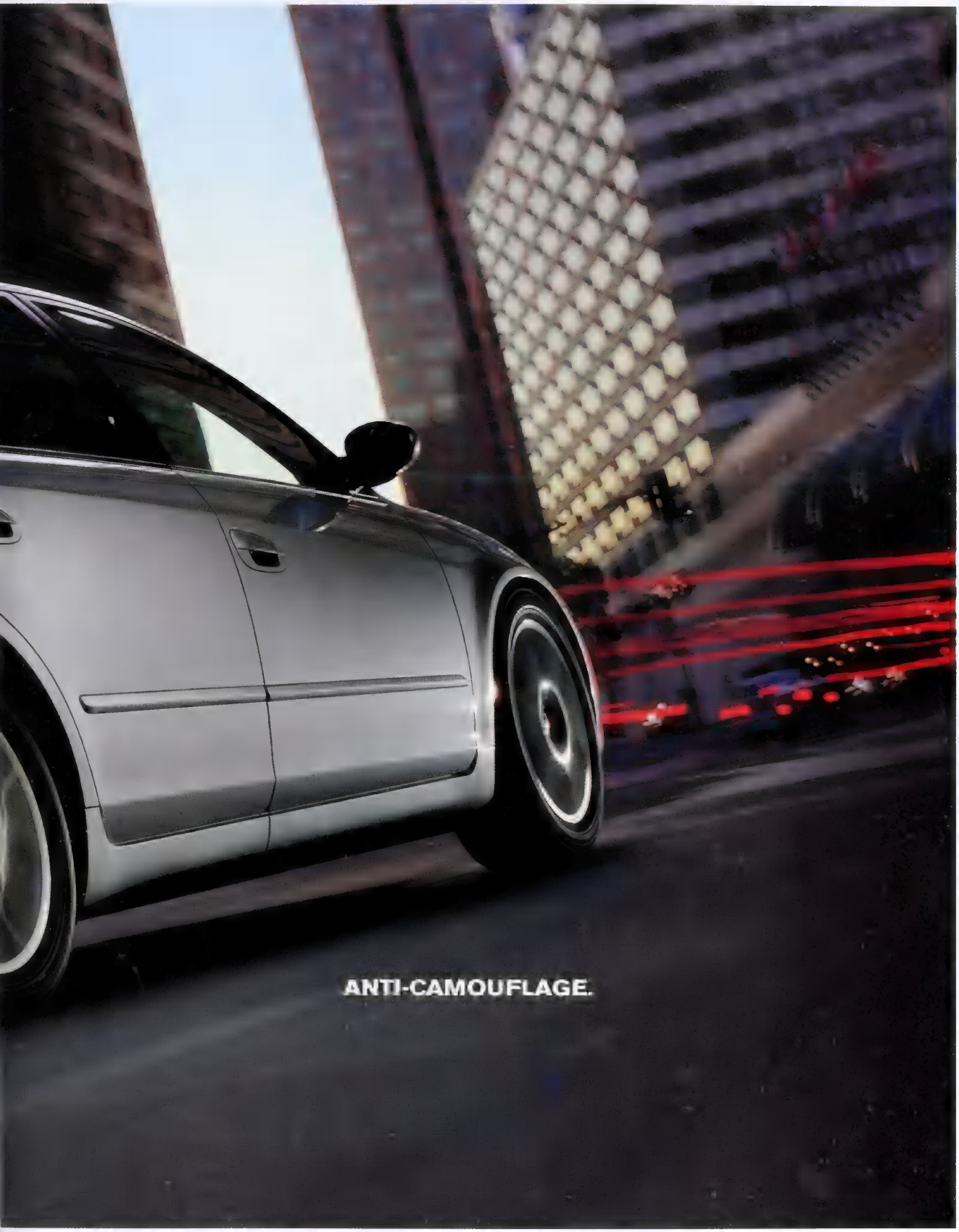


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ON THE COVER

The crystal room in Evelyn and Lawrence Brandt's house—decorated by Albert Hadley—was named after a Washington, D.C., hotel parlor where the couple was married.
Photograph by Simon Upton



This page: Vibrant colors from a garden filled with Japanese maples burst forth behind a curtain of white-barked birch trees in suburban New York.

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House Beautiful

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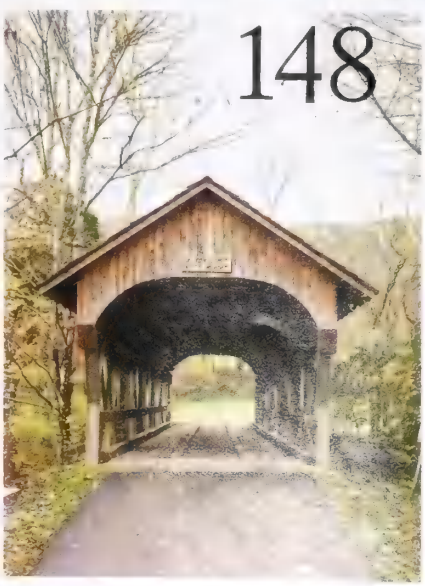
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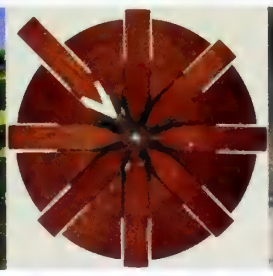


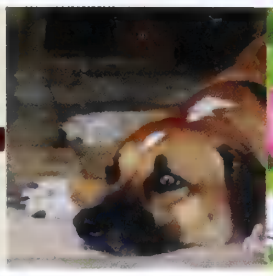


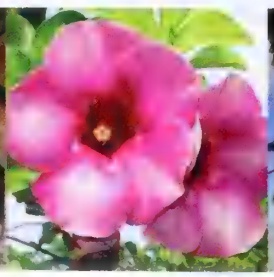
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World Traveler

Over the past two decades as a member of the U.S. Air Force, I have been around the world and read nearly every major decorating magazine available (many written in languages I can't speak). Few offer a more down-to-earth approach to decorating than *House Beautiful.* The interiors featured are always tasteful, classic, creative, and obtainable for most Americans.

Demarest L. Reed
Washington, D.C.

September to Remember

I love *House Beautiful.* As a new homeowner I can always find fabulous ideas within its pages—the September issue was no exception. I especially enjoyed the great article on America's top young designers.

Lesa E. Gerard
via e-mail

I would like to commend you on a job well done—the September issue of *House Beautiful* was one of the best by far. It stands out because it provides a vast array of design ideas that I can use in my apartment, especially now that I am in the process of redecorating.

Doreen Bryant
via e-mail

Man of Letters

I never read the editor's letter in magazines, but when I picked up my first copy of *House Beautiful* a year ago I read Mark Mayfield's. It's now the first feature I turn to and I look forward to reading it every month. He writes about real issues everyone can relate to.

Dayna DeOcampo
via e-mail

Please send your correspondence to hbmail@hearst.com or to Letters, House Beautiful, *1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.*



Roslyn Sulcas ▶

"I've admired the work of the Hariri sisters for some time, so I was delighted to have the opportunity to write about this project," says Sulcas, who visited a house the architects designed for a couple in Pound Ridge, New York ("Radical Rehab," page 112). A regular contributor to *House Beautiful,* Sulcas also writes about dance and is currently working on a book about the choreographer William Forsythe.



◀ Christopher Buckley

At age 29, Buckley ("Foggy Bottc Blues," page 56) was the chief speec writer for vice president George Bu He is the founding editor of *Fork FYI* magazine and the author of t books, including *Thank You for Sm ing, Little Green Men,* and *The Wh House Mess.* His essays and satire ha appeared in *The New Yorker, The N Republic, Vanity Fair,* and *Esqui* among other magazines. He divides time between his office in New Yc and Washington, D.C., where he li with his wife and two children.

Betsy Hunter ▶

"If I were asked to describe the perfect job it would be this—finding gorgeous gardens to photograph and writing about them," says Hunter, a former *House Beautiful* senior editor who now serves as editor at large for gardens. She found her visit to the Steinhardt Japanese maple garden ("Enchanted Forest," page 126) particularly exciting. "I have never seen anything like it," she says. Hunter most recently was editor of Wayne Winterrowd's encyclopedia of garden annuals, which will be published by Random House next spring.



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A SENSE OF PLACE

I toured George Washington's Mount Vernon the other day for the first time in 20 years. The old place is st inspirational, although I must admit that the house seemed to be sagging in on itself a bit more than I rememb from earlier visits. But no matter, it is a quintessential American home, still able to conjure up a sense of place th you never forget. Other landmark, historic houses are equally impressive. Thomas Jefferson's Monticello comes mind, along with Frank Lloyd Wright's masterpiece Fallingwater, Andrew Jackson's Hermitage, and many othe across the country.

Standing on the sprawling lawn at Mount Vernon, overlooking the Potomac River, you get a sense of how imp tant it is to be caretakers of the land, to preserve the future for generations that come after us. It is worth notir that Washington, while relishing his role as the first president of the United States, was first and foremost a farm Farming was, and still is to my way of thinking, a most honorable profession. Gardening commands a similar respe Life's lessons are all played out in a garden. Plants have to be nurtured, cared for, and ultimately when they die, tl land has to be prepared for new plants to take their place. Take away the land, and you take away the plants. We ca keep paving over everything or future generations will most certainly indict us for it.

In this issue, we have what amounts to a story celebrating the land, and more particularly the trees that live on Richard Felber's gorgeous photography of a Japanese maple tree garden (page 126) captures the spirit of autumn well as any poem. Isn't it interesting that in an age when technology is all around us in the form of computers, tra portation, and communication, it is a garden full of the color of fall that truly inspires us?

There is no question that George Washington would be amazed to see jetliners flying over his farmland on t Potomac. But my guess is that he wouldn't be nearly as impressed by that as much as the fact that his old home still there, and that the Potomac is still running steady and wide just beyond the trees. If you think about it, ma of us rush around in planes, trains, and automobiles just so we can get to places like Mount Vernon, where techn ogy takes a backseat to history.

It's no surprise that the best of the new American homes are designed with a sense of proportion that is root firmly in history. And the best of them incorporate the house into the landscape witho destroying its natural beauty.



TIMOTHY GREENFIELD-SANDERS

Two weeks after visiting Mount Vernon, I was down on a southern beach, bicycli with my children on backwater trails between thick marshes full of reeds, scrub pi and brackish water. We were looking around for alligators that may or may not have be there. We didn't see any, and I suspect that may have been because we were riding trails that had been carved through the wetlands by the developers of the resort in whi we were staying. What had surely been the home of gators was now populated by p ple—myself included. Yet, at least the planners of this development had taken extra dinary care to preserve the environment. Trees were spared, wetlands were left larg undisturbed. And the architecture of the beach houses had been carefully planned, wi a sense of place and proportion—all part of the New Urbanism movement that began t decades ago, and now has spread throughout the country, particularly on the coasts.

With this issue—in which we celebrate the great decorators who toil indoors, m ing our interiors look splendid—it is worth remembering that just beyond the walls that keep us safe and sound i world worth preserving, worth admiring, and frankly, worth discovering.

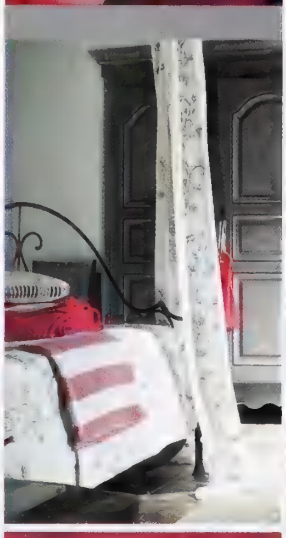
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1. Mixing bowls, $156 for a set of five; from Coté Bastide at Indulge: 713-888-0181. **2.** Muguet dinner plate, $110; by Lalique: 800-214-2738. **3.** Oval covered terrine, $112; from the Cuisine de Campagne Collection by Mariposa: 800-788-1304. **4.** Delft pitcher, $75; by Tiffany & Co.: 800-526-0649. **5, 9–12.** A selection of Gien china, $34 to $290; by Yves Delorme: 800-322-3911. **6.** Moineau silver bird, $35; from Pierre Deux: 888-743-7732. **7.** Limoges nesting bowls and plates, $28 each; from Source Perrier Collection: 888-543-2804. **8.** Vrille flatware, $415 for a five-piece set; by Roux-Marquiand: 212-684-0513. **13.** Pewter centerpiece, $305; from Match through Barneys New York: 888-822-7639. **14.** Leiho monogrammed napkins, $21 each; from Jan de Luz: 831-622-7621. **15.** Monarch ladle, $49; from Abigails: 800-678-8485. **16.** Mirabelle dish, $40 and small pitcher, $70; by Malicorne: 212-684-0513. **17.** Herbes de Provence, $11, and **18.** Reims champagne mustard, $11; at Williams Sonoma: 888-779-5173. **19.** Small bell jar, $55; from Abigails: 800-678-8485. **20.** Tulip wineglass, $18; from Pierre Deux: 888-743-7732. **21.** Capucine champagne flute, $37; by Juliska: 212-447-5266. **22.** Replica bird dish, $44; from Vagabond Vintage Furnishings: 404-351-6484. Items displayed on the Madras baker's rack, $1,790; from Orange [illegible]2-6431.

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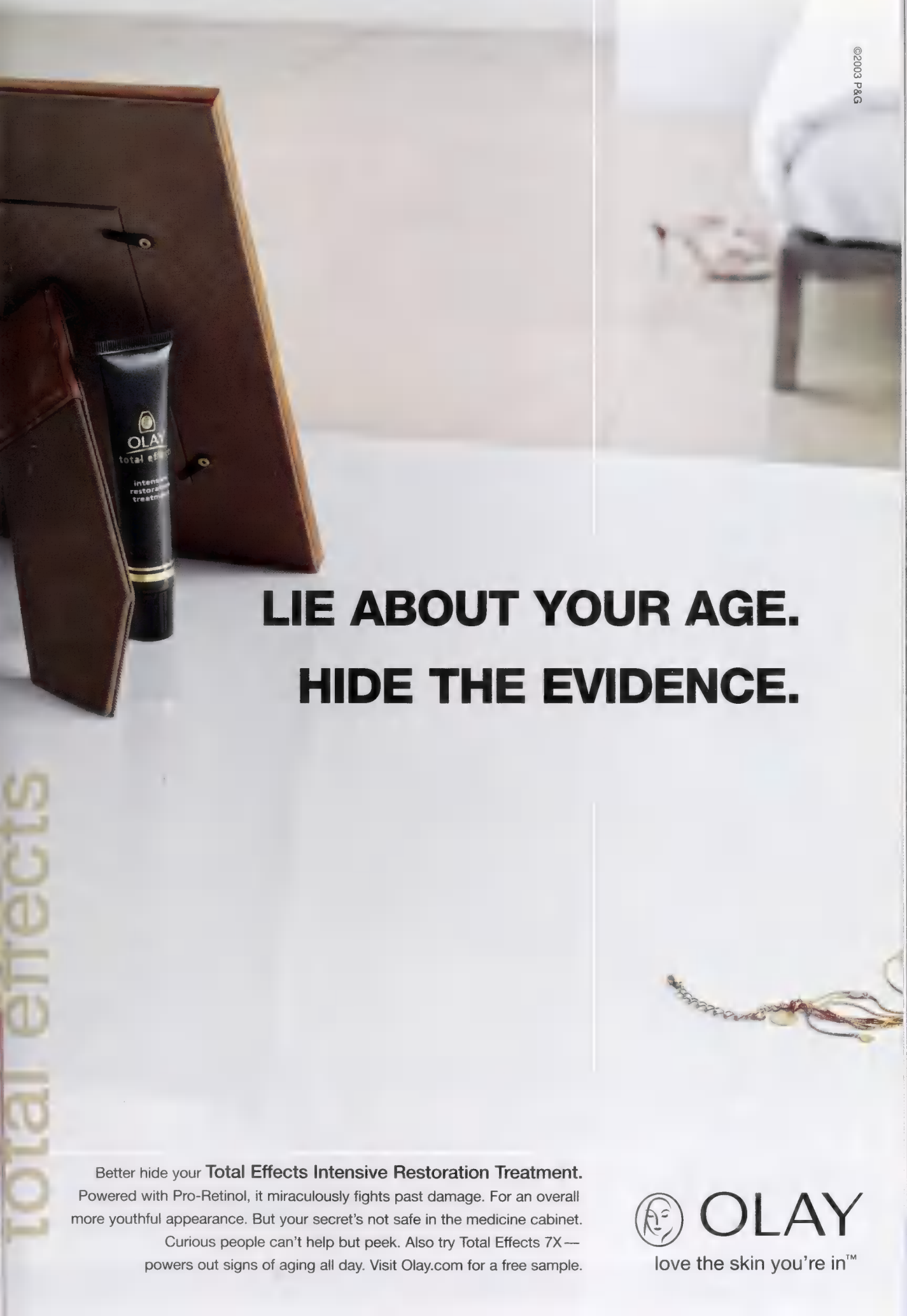
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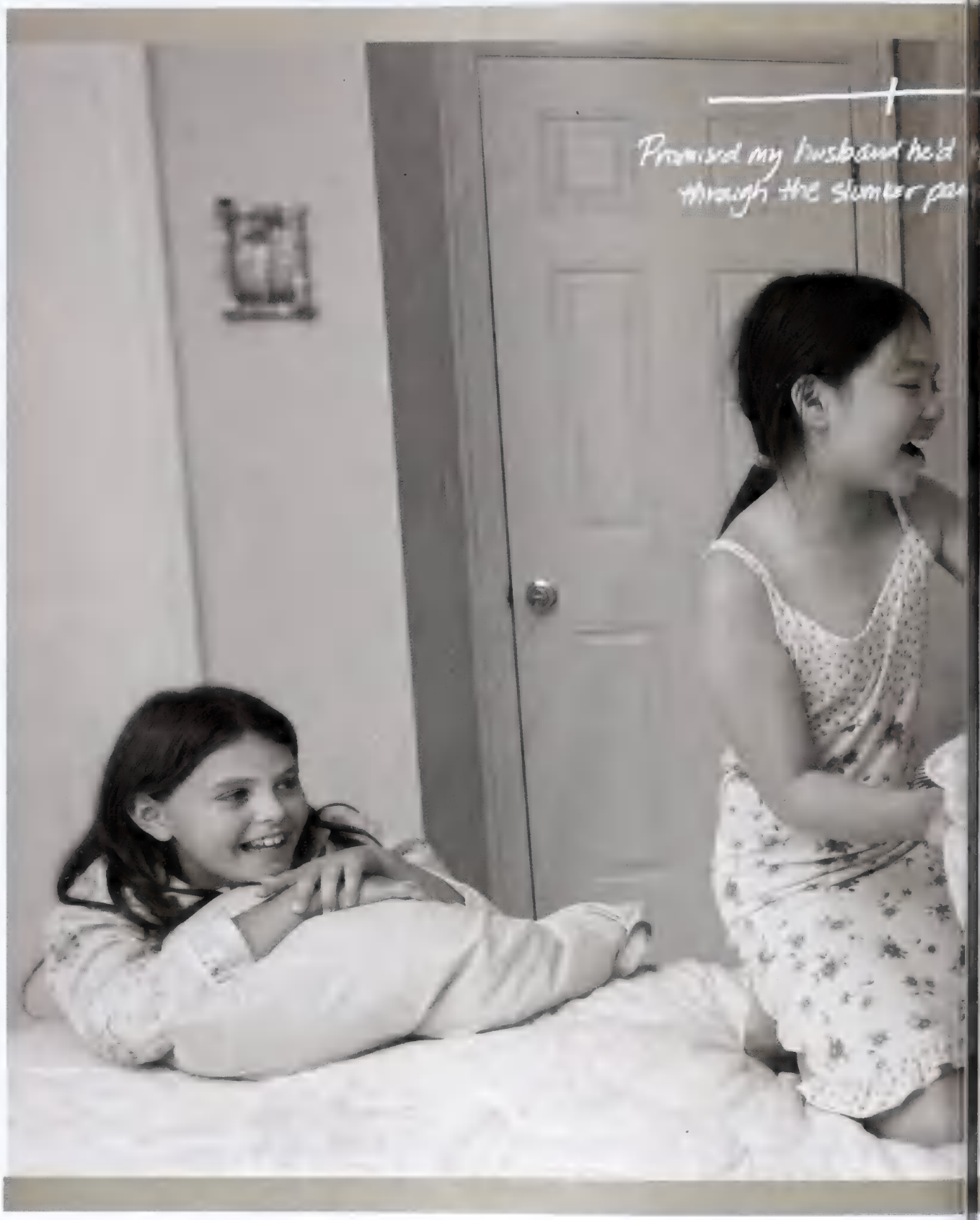
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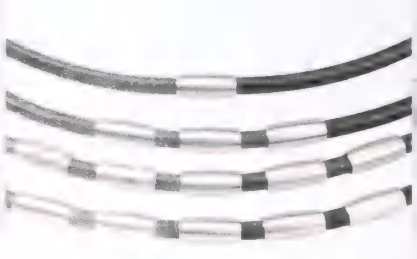
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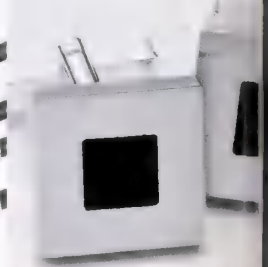
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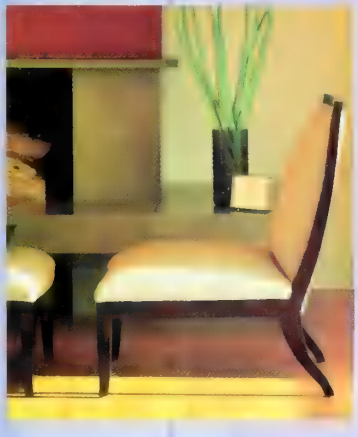


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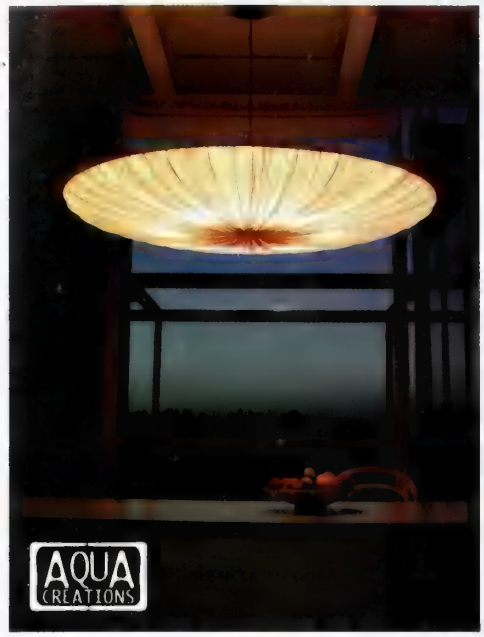
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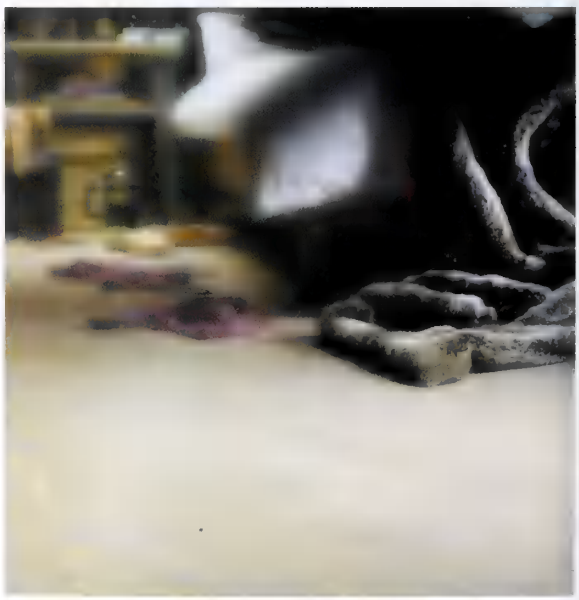


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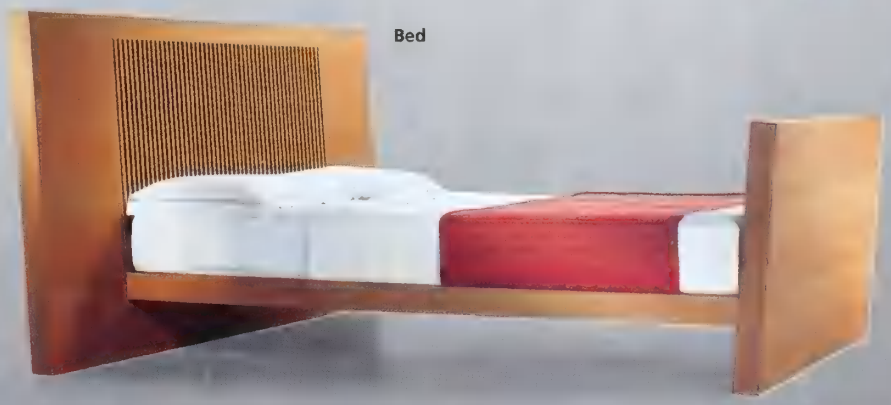


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how to...



Writers: Carolyn Sollis and Elaine Wrightman

"BOOKS ARE THE BEST DECORATION," DECLARED the legendary Billy Baldwin. Most interior designers agree. Books bring warmth, color, and character to a room, and incorporating them into a space can be as simple as adding a pair of freestanding bookcases or even just stacking them neatly on the floor. Custom cabinetry or antique étagères can make for more sophisticated arrangements, but there are clever storage options in every price range. Mini-libraries work in almost every room of the house, and best of all, as Baldwin pointed out, "when you decorate with books, no room color is wrong."

Decorate With Books

Here's the lowdown on what has long been every decorator's secret





TIPS

- Bookcases can camouflage a multitude of sins: surround a poorly placed door or window with books to create symmetry and balance.
- Capitalize on unused nooks and crannies — under a staircase, below a window seat, or in a seldom-used closet with the door removed — by building in book storage.
- Think creatively about the height and shape of bookshelves: tall floor-to-ceiling units, long and low horizontal shelves, and freestanding étagères can add structure to a room.
- To avoid sagging, shelves should measure no wider than 40 inches.
- Incorporate art and decorative accessories into a wall of books to create visual interest, but be ruthless about your selection. Too much clutter can look tacky.
- Paint interior surfaces of bookshelves in rich colors to add depth and contrast.
- If you don't own a library's worth of books, improvise: cover a cabinet door with faux book spines, or use wallpaper patterned with a book motif.
- Stack books horizontally as well as vertically. >

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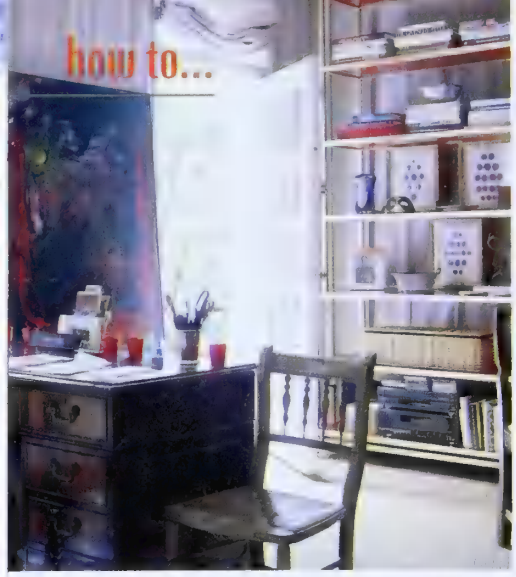
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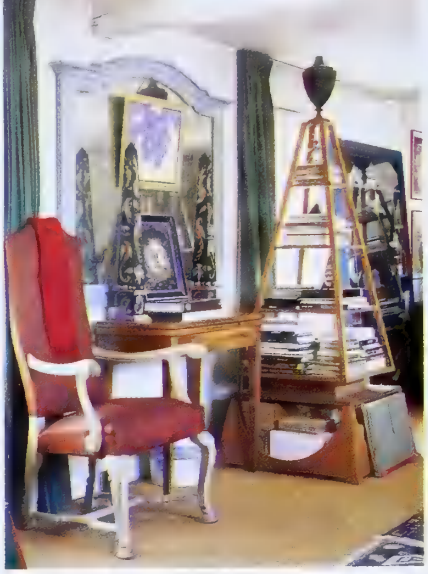
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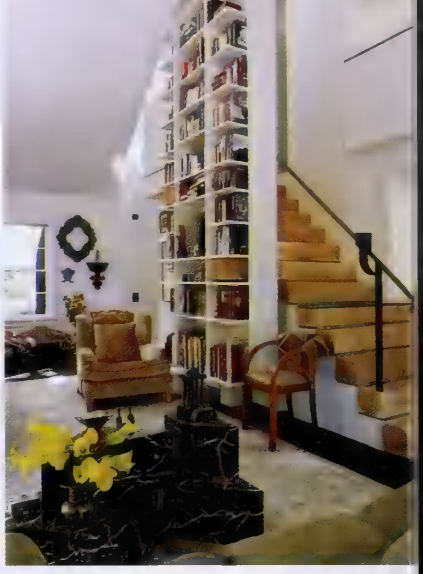
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how to...







Bookcases can act as dividers, define a space, or otherwise provide structure in a room.







Don't be afraid to display art over or within bookshelves housing seldom-perused volumes.







Built-in bookcases around a window or a door add height and symmetry.

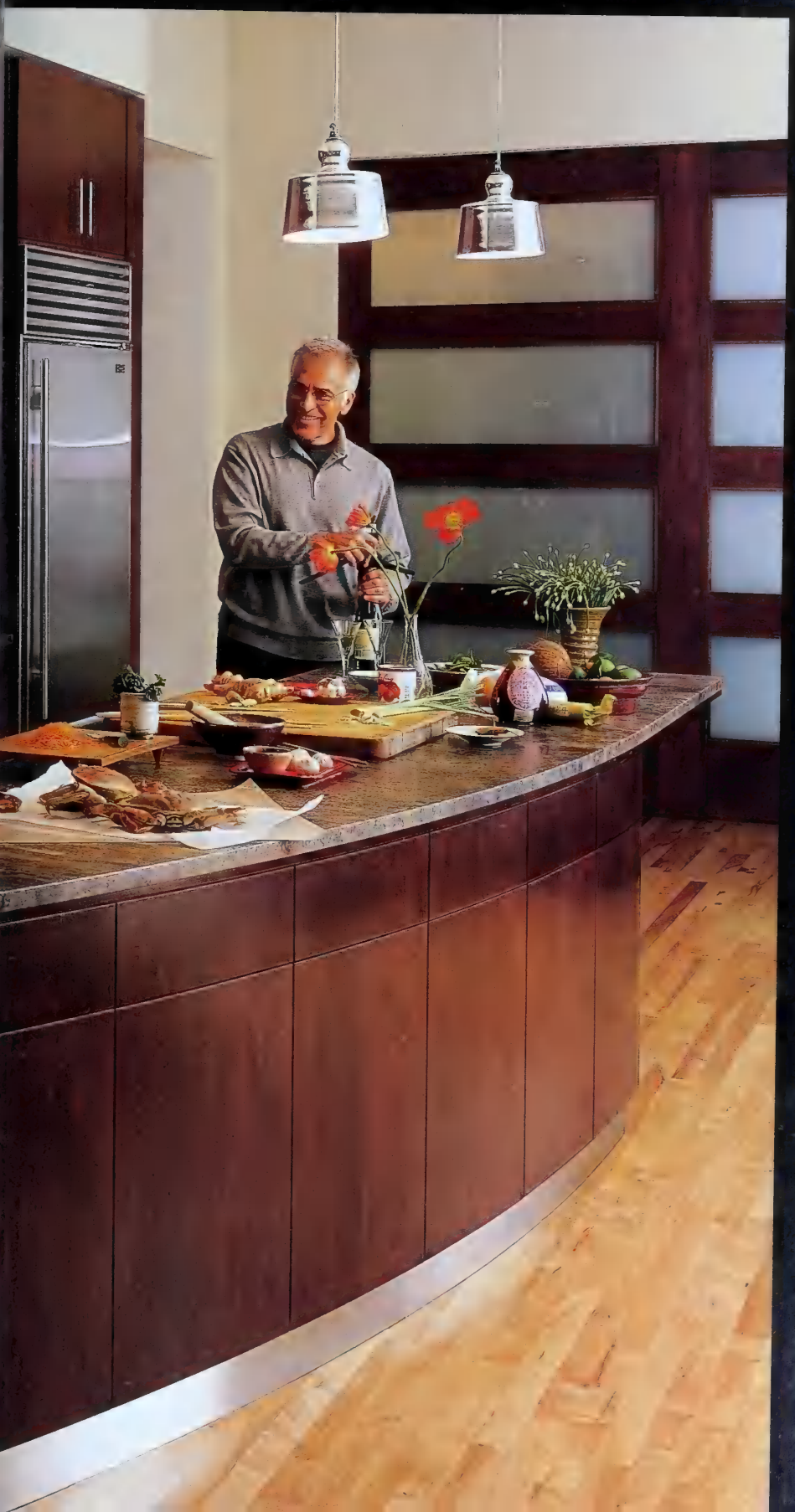
Why I HATED my kitchen.



I wanted to escape from it, not to it.
The half-baked oven.
Making my wine last in a cupboard.
I was tired of dreaming.


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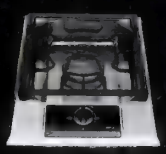
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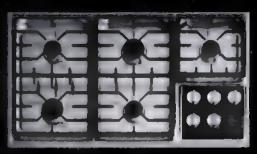
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Foggy Bottom Blues

A young writer moves to Washington, D.C., to begin a career and a new, grown-up life away from home

By Christopher Buckley

WHEN I WAS 29 YEARS OLD, I WENT TO WORK AT the White House. Because the job entailed physical proximity to the vice president of the United States, the FBI expressed interest in my background. As part of this six-month-long "SPIN" (Special Investigation), I found myself filling out a form requiring me to list every address at which I had lived over the preceding 29 years. I phoned the FBI agent assigned to my case and said to him, "You're kidding, right?" He replied with the impeccable taciturnity of his ilk: "No."

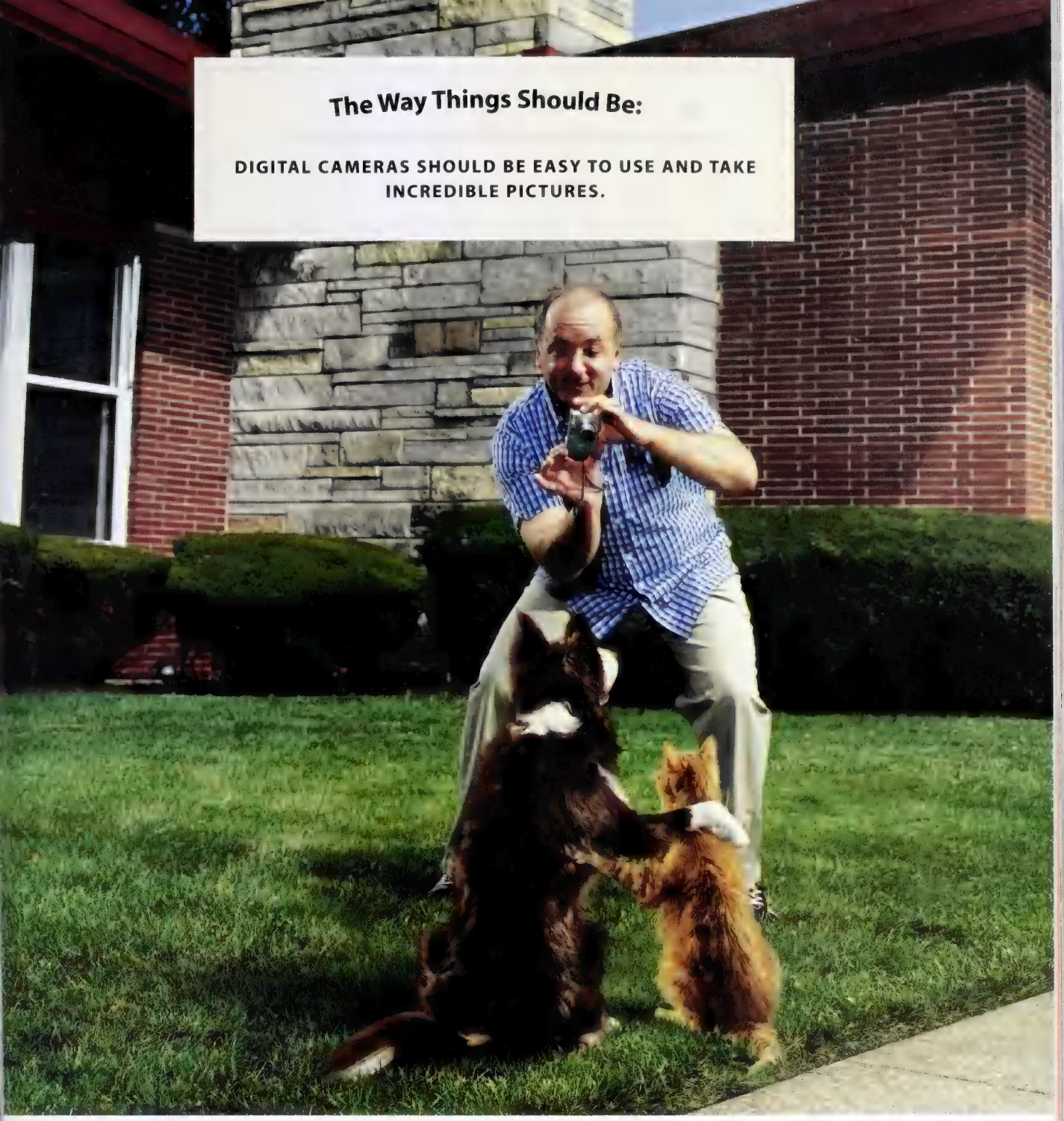
I could count some 15 or so addresses that I had called home, including a pair of tramp steamers and a college secret society. To impress the FBI with my patriotism and lack o desire to assassinate the vice president, I asterisked the lis and provided further details on a separate sheet. ("Port Visited on Freighter *Fernbrook:* 24, mostly Far East; list o request.") I explained that no one associated with the secre society would speak to the FBI, but said that this shoul not necessarily alarm them. I was at this point a bit punch and hoped that this footnote would cause them to dispatc their top investigators to the scene, along with a couple o bloodhounds.

The narrow three-story townhouse in which I filled ou this interminable form was m first home in Washington, D.C. am now on my fourth. I live ther happily with my wife and two chil dren and faithful hound. I plan t be buried there, or least to have m ashes used to fertilize the roses. Bu I often think back on the first place It was where my adult life began. I was the last place where I was youn and single and had not yet signe up for 30 years' servitude to th mortgage bank.



I arrived in Washington on hot summer night, having drive down from New York City wit all my earthly possessions insid my Volkswagen Rabbit conver ible. There was a telegram stuc in the door. Remember those whit strips of teletype pasted onto yello forms, how eventful they seeme and so often were? It was from m father. It said: THE FATHER OF OU COUNTRY IS AS PROUD OF YOU AS YOU OWN. And with that lovely paterna benison I crossed over the thresh old into a new life.

And into my first Washingto July. The neighborhood, Fogg Bottom, is well-named; it used t be a swamp. *(Continued on page 6*



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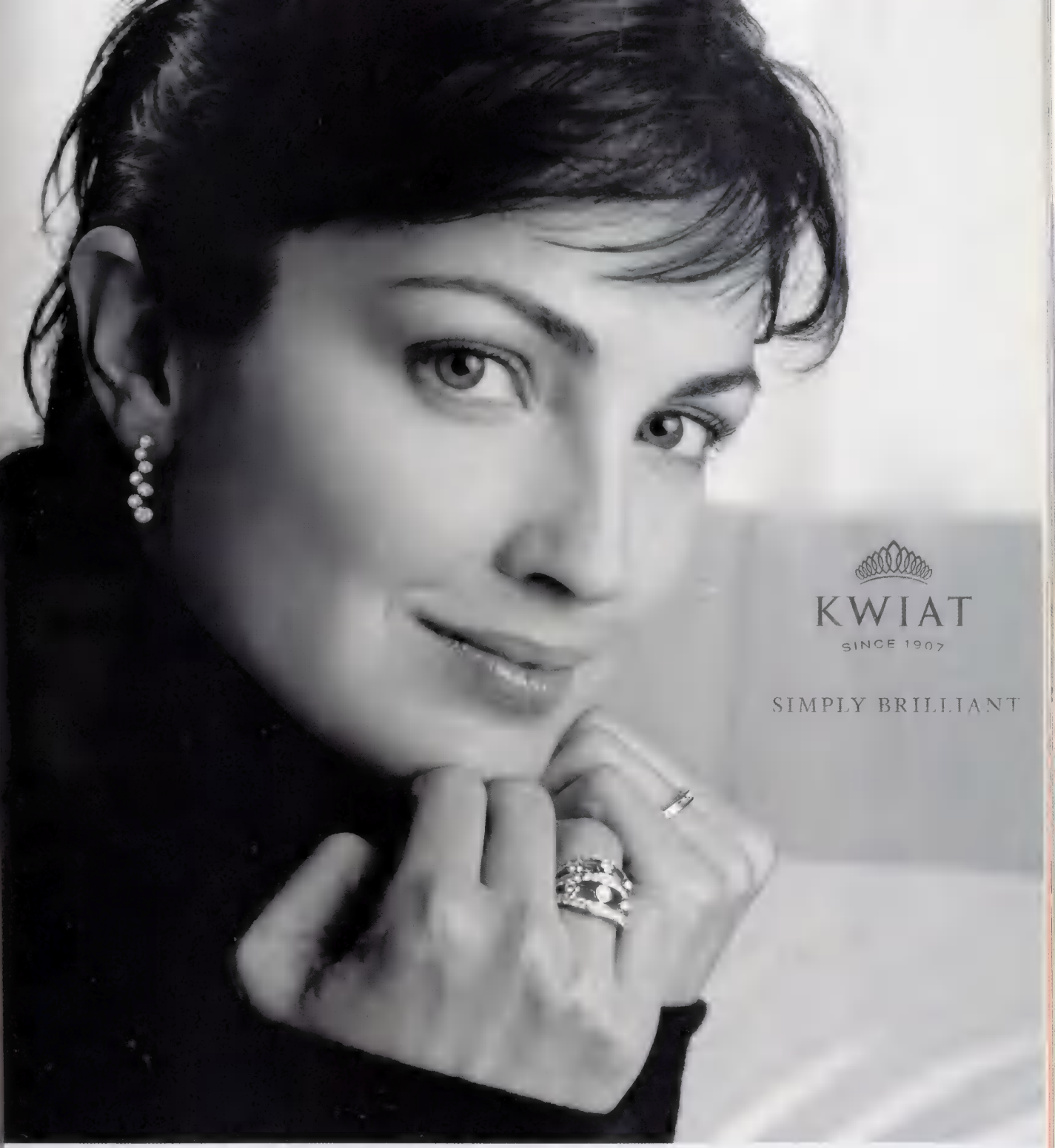
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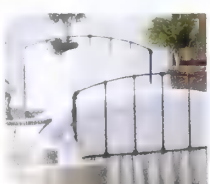
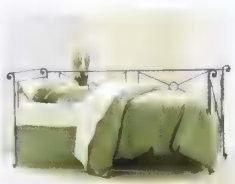
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ZOFFANY

(Continued from page 56)

What time I spent at home that first summer was in my boxer shorts. *Not* a pretty sight.

It was a sublet at first, from peripatetic friends in the diplomatic corps. I inherited temporary possession of a malevolent blue Persian cat named Chinchon, who despised me at first sight. Each morning she would leave mementos eloquent of her contempt in my shoes. Returning in the evening, exhausted from another 16-hour day at the White House, I became a version of Peter Sellers' Inspector Clouseau, tiptoeing into each room in anticipation of sabotage. It crossed my mind to arrange to have Chinchon accidentally "escape." Finally, our three-month sentence of cohabitation mercifully came to an end. Her parting billet-doux was a blue hairball inside my typewriter.

There was a little patio out back, perhaps 15 feet by 10 feet. I fecklessly attempted to kibbutzify with plantings, but the only thing that would grow was mint, which I determined would probably grow in soil irradiated by atomic bombs.

> With tongs I extracted the red-hot iron dish from beneath the andirons and poured fresh kerosene into the brick. This was ill-advised

I loved my little patio garden. It was my own Eden, even with the overhead roar of planes taking off from and landing at National Airport. I would take the typewriter out and set it on the heavy Mexican tiled table and bang away at my first novel. First Washington house, first novel. Everything was so new. In those days I still smoked cigarettes and remember the smoke swirling upward. One night I woke up in my bedroom, unable to breathe from bronchitis, and dragged myself at four A.M. the three blocks to George Washington University Hospital emergency room. It had been made famous several years before as the site where doctors had saved Ronald Reagan from the assassin's bullet.

The house had a fireplace, and I had romantic notions of writing by firelight. I moved my desk down to the ground floor, positioning myself between hearth and the patio. It was heavenly, cozy. >

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thoughts of home

All I needed was firewood, which I had never before bought. Up until then, firewood was something that had always somehow managed to materialize on its own.

That first October there came a knock on my door. "Y'all need any *far-wood?*" Thus began my initiation, which 20 years later is still ongoing, into the vicissitudes of purchasing firewood. Here is what I have learned over two decades: there is no such thing as "dry firewood," no matter how long it is avouched to have been "cured."

My learning curve was steep. My first batch of "dry" firewood sent billows of steam up the chimney. Bubbles formed at the ends of logs. I burned enough back issues of the *Washington Post* and *New York Times* to consume Joan of Arc at the stake. At a hardware store, I made the delighted discovery of a device consisting of a cast-iron dish with a porous brick inside. You saturated the brick with kerosene, which provided a twenty-minute kindling flame. Kerosene is not an especially pleasant bouquet, but it did remind me of my year aboard freighters. At any rate I was determined to write my great American novel by the fire.

The first time I tried my new device, the reservoir of kerosene burned itself out, leaving the "dry" firewood blackened with soot, the log-ends sullenly hissing and foaming. With tongs I extracted the red-hot iron dish from beneath the andirons and poured fresh kerosene into the brick. This was ill-advised.

The explosion sent me reeling backward and cinematically blackened my face. For a month at the White House people would ask, "What happened to your eyebrows?" When I think that the manuscript of my novel could have been immolated, I tremble for American literature.

As part of my futile but dogged effort at self-improvement, I spent a few days at a Catholic retreat house on the Potomac, led by a remarkable English Benedictine monk, a world-famous St. Thomas More scholar. In one of his talks, he mentioned the fact that More prayed face-down on the floor. I was struck by this and thought if this posture was good enough for the man who stood up to King Henry VIII, it was certainly good enough for a wretch like myself. I mention this only for the following reason: every night I would lie face down on the floor of my bedroom and offer up my prayers. After a few months, I noticed that the spot on the blond wood where I was laying my forehead had darkened. Two years later, doing the end-of-lease walk-through with the real estate agent, she noticed the spot on the bare floor and said "What's *that?*" I was too embarrassed to say, and mumbled that I would of course pay to have it cleaned up.

That was 19 years ago now. A few months ago, I found myself walking along 23rd Street in the direction of the Lincoln Memorial. There were construction vehicles. I heard the harsh sound of pile-driving. My nostrils caught the tang of wet cement. I stood on the sidewalk in front of what had once been Number 608. The wrecker's ball had been and gone. The space before me was empty as if someone had hit a giant "Delete" button. All gone. I could see in the distance the Watergate.

I stood amidst the noise of building and tried to reconstruct it in my mind, where my bedroom had been, where the fireplace was, the refrigerator full of my bachelor's fare of frozen dinners. Now a huge steel beam, the spine of some future George Washington University dormitory or office, was embedded in the earth where the patio had been. I comforted myself with the certain knowledge that the mint had surely survived. ●

Christopher Buckley's most recent book is Washington Schlepped Here *(Crown Journeys, 2003).*



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Mighty Mahogany

In the decorative arts, no wood stands taller

Writer: George Read Photographer: Jack Alterman

IN 1593 A CARPENTER ABOARD one of Sir Walter Raleigh's ships in the New World first remarked upon the beauty and durability of what was then, to Europeans, an entirely new and wonderful wood. Today, that timber—mahogany—is arguably the world's most valuable. As European, and later American, cabinetmakers would eventually learn, mahogany could hold a line far better than the walnut and oak of its day, helping to elevate the art of furniture carving. But it was its rich patina—in shades that range from deep rose to amber—that truly inspired artisans to their greatest work. It also had other important advantages: it is nearly immune to worm damage, matches teak in its resistance to weather, is virtually knot-free, and when polished, its curling grain is as radiant as Istrian stone.

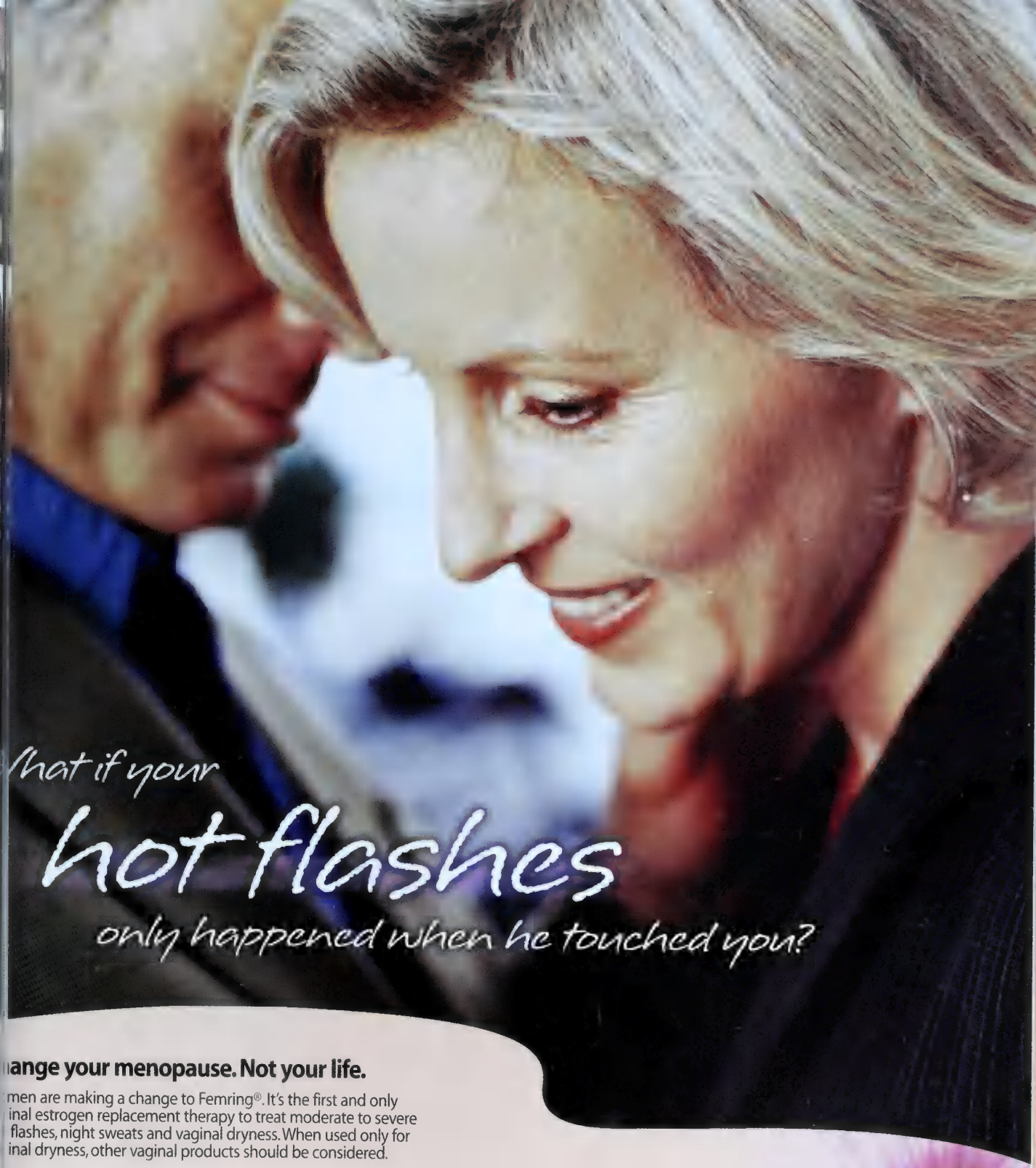
Yet mahogany was no overnight sensation. While some reached European shores during the 17th century, it would be long after the turn of the 18th century, around 1721, before it would arrive from the Caribbean by the boatload. The trigger was pulled in 1719, when the English Parliament, faced with a wood shortage that threatened to cripple the British navy, lifted the tax on timber imported from the West Indies. Mahogany began to stack up high on London docks less than a year later.

Trees in the mahogany family can grow to heights of 100 feet, with distinctive tapering leaves that grow along slender branches like those of the ash. They bear tight clusters of delicate white flowers, which are followed by hard pear-shaped fruits containing clusters of winged seeds that the Aztecs combined with oil to produce a cosmetic. The trees are graceful and elegant but massive, with trunk diameters that reach six or more feet and often grow in clusters that spread slowly outward and rise above the surrounding terrain. These clusters can grow a quarter of a mile thick as the trees lift themselves on their roots, which shoot out horizontally and become exposed like mangroves. The more mature specimens tower above the younger ones, which occupy the margins of the hummocks.

Mahogany from Hispaniola (the island now occupied by Haiti and the Dominican Republic) is known as Spanish

(Continued on page 166)

The richly patterned and deep-toned mahogany in this c. 1740 American tilt-top tripod table is probably from Cuba or Jamaica, popular harvest points in the mid-18th century.



ıange your menopause. Not your life.

men are making a change to Femring®. It's the first and only inal estrogen replacement therapy to treat moderate to severe flashes, night sweats and vaginal dryness. When used only for inal dryness, other vaginal products should be considered.

t one dose lasts for three months without pills, patches or creams. ıring® does not contain progestin.

ıring® is not for everyone. Femring® is indicated for moderate evere hot flashes and night sweats and to treat vaginal symptoms. should not use Femring® if you have unusual vaginal bleeding, a ory of certain cancers, blood clots, have had a stroke or heart attack in past year or if you are nursing, pregnant or want to become pregnant. men with a uterus have increased risk of uterine cancer. Do not use ogens with or without progestins to prevent heart disease, heart ıcks or strokes.

nmon side effects include headache, irregular vaginal bleeding or tting, breast tenderness, and abdominal cramps. Other serious but common side effects of estrogens include breast or uterine cancer, liovascular disease and stroke.

se see brief summary of patient information on the next page for important information.

Ask your gynecologist if Femring® is right for you.
Call 1-800-4-Femring or visit www.femring.com

Femring®
estradiol acetate vaginal ring

BRIEF SUMMARY OF PATIENT INFORMATION

Updated March 20, 2003



Read this information carefully before you start using Femring®. Read the information you get each time you refill your Femring® prescription. There may be new information. This information does not take the place of talking to your healthcare provider about your medical condition or treatment.

What is the most important information I should know about Femring® (an estrogen product)?

- Estrogens increase the chances of getting cancer of the uterus.

  Report any unusual vaginal bleeding right away while you are using Femring®. Vaginal bleeding after menopause may be a warning sign of cancer of the uterus (womb). Your healthcare provider should check any unusual vaginal bleeding to find out the cause.

- Do not use estrogens with or without progestins to prevent heart disease, heart attacks or strokes.

  Using estrogens with or without progestins may increase your chances of getting heart attacks, strokes, breast cancer and blood clots. You and your healthcare provider should talk regularly about whether you still need treatment with Femring®.

What is Femring®?

Femring® (estradiol acetate vaginal ring) is an off-white, soft, flexible vaginal ring with a center that contains an estrogen.

What is Femring® used for?

Femring® is used after menopause to:

- **reduce moderate to severe hot flashes.** Estrogens are hormones made by a woman's ovaries. The ovaries normally stop making estrogens when a woman is between 45 to 55 years old. This drop in body estrogen levels causes the "change of life" or menopause (the end of monthly menstrual periods). Sometimes, both ovaries are removed during an operation before natural menopause takes place. The sudden drop in estrogen levels causes "surgical menopause".

  When the estrogen levels begin dropping, some women develop very uncomfortable symptoms, such as feelings of warmth in the face, neck, and chest, or sudden intense episodes of heat and sweating ("hot flashes" or "hot flushes"). In some women the symptoms are mild and they will not need to take estrogens. In other women, symptoms can be more severe. You and your healthcare provider should talk regularly about whether you still need treatment with Femring®.

- **treat moderate to severe dryness, itching and burning in or around the vagina.** You and your healthcare provider should talk regularly about whether you still need treatment with Femring® to control these problems.

Who should not use Femring®?

Do not use Femring® if you:

- **have unusual vaginal bleeding.**
- **currently have or have had certain cancers.** Estrogens may increase the chances of getting certain types of cancers including cancer of the breast or uterus. If you have or have had cancer, talk with your healthcare provider about whether you should use Femring®.
- **had a stroke or heart attack in the past year.**
- **currently have or have had blood clots.**
- **are allergic to any of the components in Femring®. See the end of this document for a list of all the components in Femring®.**
- **think you may be pregnant.**

Tell your healthcare provider:

- **if you are breastfeeding.** The hormone in Femring® can pass into your milk.
- **about all your medical problems.** Your healthcare provider may need to check you more carefully if you have certain conditions, such as asthma (wheezing), epilepsy (seizures), migraine, endometriosis or problems with your heart, liver, thyroid, kidneys or have high calcium levels in your blood.
- **about all the medicines you take.** This includes prescription and non-prescription medicines, vitamins and herbal supplements. Some medicines may affect how Femring® works. Femring® may also affect how your other medicines work.
- **if you are going to have surgery or will be on bed rest.** You may need to stop taking estrogens.

What are the possible side effects of estrogens?

Less common but serious side effects include:

- Breast cancer
- Cancer of the uterus
- Stroke
- Heart attack
- Blood clots
- Gallbladder disease
- Ovarian cancer

These are some of the warning signs of serious side effects:

- Breast lumps
- Unusual vaginal bleeding
- Dizziness and faintness
- Change in speech
- Severe headaches
- Chest pain
- Shortness of breath
- Pains in your legs
- Changes in vision
- Vomiting

Call your healthcare provider right away if you get any of these warning signs or other unusual symptoms that concern you.

Common side effects include:

- Headaches
- Breast pain
- Irregular vaginal bleeding or spotting
- Stomach/abdominal cramps, bloating
- Nausea and vomiting
- Hair loss

Other side effects include:

- High blood pressure
- Liver problems
- High blood sugar
- Fluid retention
- Enlargement of benign tumors of the uterus ("fibroids")
- Vaginal yeast infections

These are not all the possible side effects of Femring®. For more information, ask your healthcare provider or pharmaci

What can I do to lower my chances of having a serious si effect with Femring®?

- Talk with your healthcare provider about whether you should continue using Femring®.
- See your healthcare provider right away if you get vagina bleeding while using Femring®.
- Have a breast exam and mammogram (breast x-ray) eve year unless your healthcare provider tells you something else. If members of your family have had breast cancer o you have ever had breast lumps or an abnormal mammo gram, you may need to have breast exams more often.
- If you have high blood pressure, high cholesterol (fat in tl blood), diabetes, are overweight or if you use tobacco, yo may have higher chances of getting heart disease. Ask your healthcare provider for ways to lower your chances getting heart disease.

How do I use Femring®?

- Femring® is inserted into your vagina by you or your healthcare provider.
- Femring® should stay in your vagina for 3 months.
- After 3 months Femring® should be removed and a new Femring® should be inserted.

General information about safe and effective use of Femring®.

Medicines are sometimes prescribed for conditions that ar not mentioned in patient information leaflets. Do not use Femring® for a condition for which it was not prescribed. Do not give Femring® to other people, even if they have tl same symptoms that you have. It may harm them.

Keep Femring® out of the reach of children.

This page provides a summary of the most important information about Femring®. If you would like more info mation, talk with your healthcare provider or pharmacist. can ask for information about Femring® that is written fo health professionals. You can also get more information b calling the toll free number 800-4-FEMRING.

What are the components in Femring®?

Femring® contains estradiol acetate, an estrogen. It also contains cured silicone elastomer composed of dimethyl polysiloxane silanol, silica (diatomaceous earth), normal propyl orthosilicate, stannous octoate, and barium sulfate. There are no coloring agents in Femring®.

Distributed by Warner Chilcott Inc., Rockaway, NJ 07866
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Our annual list of leading decorators, who reveal what's hot, what's not, and where to shop

AMERICA'S TOP 125 INTERIOR DESIGNERS

Aman & Carson
Jim Aman, Anne Carson
85 East End Ave.
New York 10028
212-366-6745; fax: 212-366-6742
www.amancarson.com
Signature: *All inspiration comes from the client*

Barbara Barry
9526 Pico Blvd.
Los Angeles 90035
310-276-9977; fax: 310-276-9876
info@barbarabarry.com
Signature: *Disciplined simplicity and a certain color sensibility*

Linda Bedell
Inner Design, Inc.
309K Aspen Business Center
Aspen, CO 81611
970-925-4310; fax: 970-920-2615
Signature: *A personalized approach favoring "found" eclectic objects*

Thomas M. Beeton
723½ N. La Cienega Blvd.
Los Angeles 90069
310-657-5600; fax: 310-657-5626
email@beetonassociates.com
Signature: *Taking the details seriously and faking the rest*

Robin Bell
McMillen Inc.
155 E. 56 St.
New York 10022
212-753-5600; fax: 212-759-7563
Signature: *Confident elegance emphasizing architectural elements*

THE HOT NEW COLORS?

Citron yellow and peach. I would use a soft silk peach wallcovering and cover the floor in a rich citron yellow textural carpet.
KELLY WEARSTLER

I've got a funny feeling that a major Pepto-Bismol moment is right around the corner — is the hour of the fuchsia fetish at hand?
ELAINE GRIFFIN

Oranges seem to be hanging on for their life as a popular color, as well as hot pinks.
JOSEPH PAUL DAVIS

Citrus colors of anything that looks like an Italian ic (granita, too) seem to be the hot colors right now. I've been using these a lot on upholstery, always tempering their sharpness with copious amounts of white.
ALEXA HAMPTO

Apricot, faded and dusty, used with creamy ivory whites and a spot of ebon
JACQUELYNNE LANHA

Increased use of color. Pir chartreuse, Yves Klein blue
PETER MARIN

Sara Bengur
525 Broadway, Ste. 701
New York 10012
212-226-8796; fax: 212-226-8267
sara@sarabengur.com
Signature: *Atmospheric, natural interiors via fabrics, pattern, color, and antiques*

Bierly-Drake Assoc.
Lee Bierly, Christopher Drake
17 Arlington St.
Boston 02116
617-247-0081; fax: 617-247-6395
bierlydrake@aol.com
Signature: *All about layers and the romance of being subtle*

THE PROS SAY...



Forms from nature, such as minerals made into lamps, can be used in unexpected applications. What's more glamorous than nature?
JAN SHOWER

Alabamian Betsy Brown teases classical and modern elements into elegant harmony in this living room.





effrey Bilhuber
0 E. 59 St.
ew York 10022
2-308-4888; fax: 212-223-4590
lhuber@aol.com
gnature: *Clarity*

odd Black
Riverside Dr., Ste. 5B
ew York 10023
2-875-0014; fax: 212-580-3415
rblack2@aol.com
gnature: *Finding inspiration a client's lifestyle*

ancy Braithwaite
00 Peachtree Rd., Ste. C101
lanta 30309
4-355-1740; fax: 404-355-8693
gnature: *Dusty colors, flowers, k of clutter*

lessandra Branca
25 N. State Pkwy.
icago 60610
2-787-6123; fax: 312-787-6125
ww.branca.com
gnature: *Livable, subtle luxury*

errie Bremermann
43 Magazine St.
w Orleans 70115
4-891-7763; fax: 504-891-7765
mdes@bellsouth.net
gnature: *French furniture combined h contemporary art*

heila Bridges
65 Madison Ave., 4th fl.
w York 10028
-535-4390; fax: 212-535-5064
ila@sheilabridges.com
gnature: *Clean, classic interiors*

Tom Britt
136 E. 57 St., Ste. 701
New York 10022
212-752-9870; fax:
212-888-8735
Signature: *A sense of scale and symmetry*

Betsy Brown
2711 Cahaba Rd.
Birmingham, AL 35223
205-871-2424; fax: 205-871-1759
betsybrowninc@aol.com
Signature: *A crisp, tailored mix of ancient and modern*

Mario Buatta
120 E. 80 St.
New York 10021; 212-988-6811
Signature: *I do it myself*

Sue Burgess
4411 Bradley Ln.
Chevy Chase, MD 20815
301-652-6217; fax: 301-652-3310
Signature: *Classic, minimalist approach*

Russell Bush
4 Park Ave.
New York 10016
212-686-9152; fax: 212-686-9152
Signature: *A feeling of timelessness*

>

WHAT'S NEW?

Energizing the 1950s with a 2003 approach.
EVE ROBINSON

Transparency . . . the clarity of simple forms in Lucite, acrylic, and glass.
JOSÉ SOLIS BETANCOURT

Trends are scary.
LEE MINDEL

We don't give much thought to trend; we're more conscious of the importance, appropriateness, and utility of objects for our clients' daily lives. We want to facilitate dynamic lives, not create still lifes.
CALVIN TSAO & ZACK McKOWN

HE PROS SAY. . .



Media is in. Everyone wants a comfortable family room with large televisions.
BUNNY WILLIAMS



The power you need. The luxury you crave. Introducing Rainier.™ Offering an available 290-horsepower V8.

The serenity of Buick's exclusive QuietTuning.™ And the smooth ride of a standard rear air suspension.

It's everything an SUV should be, styled by the studio where the world's greatest car designer hung his hat.

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designer directory



With its great proportions, superb antiques, and unfinished parquet floors, David Easton's own apartment showcases his skill at cultivating refined yet thoroughly comfortable spaces.



Joe Davis
Joseph Paul Davis Interior Design LLC
1519 Connecticut Ave. NW, Ste. 200,
Washington, DC 20036
202-328-1717; fax: 202-328-9316
joepdavis@aol.com
Signature: *Elegant, yet warm and simple with a "lived-in" look*

Teri DeMun
Lone Star Interior Design, Inc.
109 S. Main St.
Hailey, ID 83333
208-788-9158; fax: 208-788-9170
teri@lonestarinteriordesign.com
Signature: *Using vintage textiles and antique objects as artworks*

Diamond Baratta Design
William Diamond, Anthony Baratta
270 Lafayette St., Ste. 1501
New York 10012
212-966-8892; fax: 212-966-4261
wdiamond@diamondbarattadesign.com
Signature: *Bucking the trends with custom fabrics and rugs*

Orlando Diaz-Azcuy
209 Post St., 9 fl.
San Francisco 94108
415-362-4500; fax: 415-788-2311
oda@odada.net
Signature: *Designing spaces with a sense of tranquillity and harmony*

Barry Dixon
8394 Elway Ln.
Warrenton, VA 20186
540-341-8501; fax: 540-341-8502
barrydarrdixon@aol.com
Signature: *Reverent to tradition without being traditional*

T. Keller Donovan
325 W. 38 St., Ste. 1101
New York 10018
212-760-0537; fax: 212-760-0596
tkellerdonovan@aol.com
Signature: *Using strong, fresh color with an updated, classic sense of style*

Jamie Drake
315 E. 62 St.
New York 10021
212-754-3099; fax: 212-754-4389
www.drakedesignassociates.com
Signature: *Weaving complex color schemes throughout a project*

Peter Dunham
909 N. Orlando Ave.
Los Angeles 90069
323-848-9900; fax: 323-848-3003
peterdla@aol.com
Signature: *Highly individualized interiors with custom-made items*

David Anthony Easton
72 Spring St., 7th fl.
New York 10012
212-334-3820; fax: 212-334-3821
info@davideastoninc.com
Signature: *Examining the traditional past for the future in terms of style* >

WHAT'S NEW?

Clients are trading up. The baby boomers' children are grown and it's now time to upgrade, bring in the good furniture, invest in a quality paint job, and hang the silk curtains.

MATTHEW PATRICK SMYTH

A new classicism is returning to interior design, whether contemporary or traditional. More and more designers are responding to the call for interior spaces that are well-edited, smart, strong, spare, and solid. Relaxed refinement is the name of the game.

ROBIN BELL

A return to the honesty of design — rooms driven by comfort and lifestyle. There is a lot less posing in decorating these days. The notion of senseless props in a room seems silly now.

GREG JORDAN

THE PROS SAY...



We're seeing more interiors utilize less expensive suppliers like Pottery Barn and Crate & Barrel—and blending them into high-end projects. VICENTE WOLF



New York decorator Monique Gibson brings a balanced, sleek, and tailored approach to her work.



Mica Ertegun
MAC II, LLC
125 E. 81 St.
New York 10028
212-249-4466; fax: 212-734-8841
Signature: *Peaceful, colorful, and tasteful*

Charles Faudree
1345 E. 15 St.
Tulsa, OK 74120
918-747-9706; fax: 918-583-2380
slovejoy@charlesfaudree.com
Signature: *French country interpretations*

Waldo Fernandez
620 N. Almont Dr.
Los Angeles 90069
310-278-1803; fax: 310-278-4596
www.waldosdesigns.com
Signature: *An eye for scale and insistence on quality products*

Fisher Weisman
Andrew Fisher, Jeffry Weisman
616 Minna St.
San Francisco 94103
415-255-2254; fax: 415-255-1254
www.fisherweisman.com
Signature: *Imagination, quality, glamour, comfort, restraint, and timelessness*

Barclay Fryery
271 Greenwich Ave., Unit 1D
Greenwich, CT 06830
203-862-9662
barclayfryery@worldnet.att.net
www.askbarclay.com
Signature: *Youthful with classical references*

THE HOT NEW COLORS?

The hot colors right now are the colors that my clients prefer.
JOHN OETGEN

Bold color is definitely in the air, whether it's scarlet, chartreuse, Chinese blue, or butter-yellow. Beige rooms have thankfully gone away and it will be awhile before they resurface.
JOE NYE

At the moment I'm using acid green and fuchsia in a client's living room.
MADELINE STUART

Purple is a great color for outdoor upholstery. Look at an Impressionist landscape — the shadows are always purple.
TOM SCHEER

Any shade of green. Right now it's somewhere between apple and chartreuse. But any shade will do — even avocado, just don't call it that!
GARY McBOURN

Color — no one dreams in beige. Color is cheap.
SCOTT SALVAT

Monique Gibson
240 Centre St., #3A
New York 10013
212-431-4749; fax: 212-431-8815
Signature: *Distinctly different approach to each project*

Mariette Himes Gomez
Gomez Associates, Inc.
504–506 E. 74 St.
New York 10021
212-288-6856; fax: 212-288-1590
www.gomezassociates.com
Signature: *Intuitive, not planned or staged*

THE PROS SAY...



We seem to be on the trail of luxury and glamour from the 1930s, à la Jean-Michel Frank and Jansen. More glamour, more luxe.
DAN CARITH



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: luxurious sheets and towels. Only the finest brands
Supima, so why would you settle for anything else?

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designer directory



Strong pattern, plush texture, and warm color — hallmarks of Elaine Griffin's projects — resonate in her sitting room for the Kips Bay showhouse.



Susan Zises Green
475 Fifth Ave., Ste. 1200
New York 10017
212-824-1170; fax: 212-824-1102
Signature: *Using unexpected items in unexpected places*

Gregga Jordan Smieszny Inc.
Alex Jordan, Dan Smieszny
1255 N. State Pkwy.
Chicago 60610
312-787-0017; fax: 312-787-5108
info@gjsinc.com
Signature: *Unusual pairings of furniture and accessories*

Elaine Griffin
150 W. 123 St., 4th fl.
New York 10027
212-665-7189; fax: 212-665-7188
egriffindesign@aol.com
Signature: *Multitextured, effortless-looking interiors reflective of the client*

R. Thomas Gunkelman
81 S. 9 St., Ste. 340
Minneapolis 55401
612-333-0526; fax: 612-333-0528
rtg@gunkelmans.com
Signature: *Incorporating antiques with contemporary classics*

Albert Hadley
24 E. 64 St.
New York 10021
212-888-7979; fax: 212-888-5597
ahi@alberthadley.com
Signature: *A continuity of madness*

Victoria Hagan
654 Madison Ave.
New York 10021
212-888-1178; fax: 212-888-0974
info@victoriahagan.com
Signature: *Relating interiors to clients' lifestyles*

Alexa Hampton
Mark Hampton, Inc.
654 Madison Ave.
New York 10021
212-753-4110; fax: 212-758-2079
ah@markhamptoninc.com
Signature: *Designs informed by history as well as youthfulness*

Amelia T. Handegan
165-A King St.
Charleston, SC 29401
843-722-9373; fax: 843-722-0949
amelia@athid.com
Signature: *Keeping traditional rooms rooted yet contemporary*

Kitty Hawks
136 E. 57 St., Ste. 702
New York 10022
212-832-3810; fax: 212-832-3828
Signature: *Combination of British and Japanese influences*

William Hodgins
232 Clarendon St.
Boston 02116
617-262-9538; fax: 617-267-0534
Signature: *A natural and easy look of carefully planned simplicity* >

WHAT'S NEW?

The return of Pop Art sens bility. I'm seeing the influe of Kenneth Noland's 196(stripe paintings in design interiors.

EMILY SUMM

In the South there is a relaxed formality where people want comfort, bea and practicality all wrapp up with a big fat bow.

JACQUELYNNE P. LANI

A shift from highly styl-ized interiors to rooms thc are more comfortable anc grounded.

SARA BEN

Multi-use spaces — librari that adapt to dining roor loggias that are treated a outdoor living rooms — al with the intent of intimate communing.

DARRYL CA

THE PROS SAY...



This year I've noticed a real sense of individual style. Interiors are less traditional.

BARBARA BARR

GRIFFIN INTERIOR: BILL GEDDES; BARRY ALICE & PATTERSON

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Lifestyle® DVD home entertainment systems from Bose.

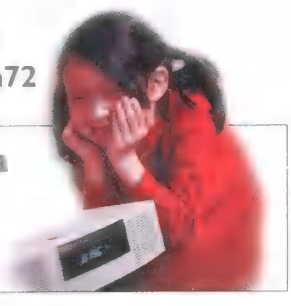
When you hear a Lifestyle® system from Bose, you'll enjoy round sound that puts you into the movie. Music so crisp and rant it sounds almost lifelike. Five tiny speaker arrays and a leaway Acoustimass® module (not shown) deliver impactful und. *Popular Mechanics* says our Lifestyle® systems "...make your me theater sound like the movie theater."

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To order or for authorized dealers and Bose stores near you, call 1-800-ASK-BOSE, ext. M72. For more information visit ask.bose.com/wm72



Purchase a select Lifestyle® system and receive a Wave® radio as our gift to you.

November 9, 2003 through January 10, 2004



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Spare, luminous, and dramatic qualities characterize the interiors of designers Ann Holden and Ann Dupuy.



Holden & Dupuy Interior Design
Ann Holden, Ann Dupuy
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New Orleans 70130
504-568-1101; fax: 504-568-1140
holdenanddupuy@bellsouth.net
Signature: *Work that is reflective of each designer's personality and outlook*

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212-888-6000; fax: 212-751-0393
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Signature: *Comfort, suitability, and an abundance of detail*

Thomas Jayne
136 E. 57 St., Ste. 1704
New York 10022
212-838-9080; fax: 212-838-9654
tjayne@thomasjaynestudio.com
Signature: *Rooms with a sense of history that are not historical*

THE HOT NEW COLORS?

People have come around to orange and chartreuse lately. I use these colors as exclamation points in a neutral scheme.
PETER VAUGHN

Coral and chocolate brown, lettuce green and pale lavender.
BRIAN MURPHY

The color of the moment seems to be blue — the whole range, from ethereal robin's egg tints to strong periwinkles.
TOM STRINGER

Apple green — hot pink, back to the sixties. But I always like using these hot colors mixed with a natural, like dark brown.
BUNNY WILLIA

For the first time, I have heard clients and others commenting on the orang family — terra-cottas, etc. - in a very positive way.
VICTORIA NEA

Chocolate brown is hot ar it pairs well with pink.
GERRIE BREMERMA

Jed Johnson Assoc.
Arthur Dunnam, Design Director
211 W. 61 St.
New York 10023
212-489-7840; fax: 212-581-0208
www.jedjohnson.com
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215 E. 58 St.
New York 10022
212-935-7775; fax: 212-935-8280
noelj@noeljeffrey.com
Signature: *Adapts design to individua client needs*

THE PROS SAY...



There's a certain shade of clear lilac that seems to be a hot/cool color that appears often in fashion. It's particularly intriguing, and perfect for a guest room.
ALBERT HADLE



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Kerry Joyce
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Los Angeles 90036
323-938-4442; fax: 323-938-0484
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Brooke Huttig, Celerie Kemble, Mimi McMakin, Christina Murphy, Cynthia Thomas, Lori Deeds
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27 W. 24 St., Ste. 802
New York 10010
212-414-0001; fax: 212-414-1444
todd@toddklein.com
Signature: *Intense collaboration with the client*

David Kleinberg
330 E. 59 St., 5th fl.
New York 10022
212-754-9500; fax: 212-754-9550
dk@dkda.com
Signature: *Edited but not empty*

Richard Keith Langham
153 E. 60 St.
New York 10022
212-759-1212; fax: 212-759-5151
Signature: *Confident use of color*

Jacquelynne P. Lanham
472 E. Paces Ferry Rd. NE
Atlanta 30305
404-364-0472; fax: 404-261-1792
Signature: *Relaxed traditional, with a twinkle in the eye*

Sally Sirkin Lewis
502 N. Oak St.
Inglewood, CA 90302
310-680-4360; fax: 310-674-5253
ssid1@earthlink.net
Signature: *Strong and uncluttered with an attention to detail*

Molly Luetkemeyer
M. Design
120 S. Flores St., Ste. 4
Los Angeles 90048
323-653-5770; fax: 323-653-5865
mdesign@sbcglobal.net
Signature: *A healthy sense of humor*

Peter Marino
150 E. 58 St.
New York 10022
212-752-5444; fax: 212-759-3727
pmany@petermarinoarchitect.com
Signature: *Custom-designed furniture and architectural detailing* >

WHAT'S NEW?

Informality and multifunctional spaces that aren't afraid to express their individuality or their use of color—yes, it's back—and patterns and organic forms are the new neutral.

ERIC COHLER

I see more interest in creating interiors that are collections of objects that appear pulled together by chance rather than by studied calculation.

THOMAS PHEASANT

Fewer rules, which encourages fresh thinking and more inventive rooms.

ANDREW FISHER & JEFFRY WEISMAN

Great decorating is not about trends.

CHARLES FAUDREE

THE PROS SAY...



I never finish a room, ever. It's a living, ongoing thing.

MARIO BUATTA



For the modern kitchen addition to her traditional house, designer Mallory Marshall's mantra was to "capture the light and put it where I want it."



Mallory Marshall
200 Danforth St.
Portland, ME 04102
207-773-0180; fax: 207-773-9727
Signature: *Designs influenced by sentiment*

McAlpine Tankersley Architecture
Bobby McAlpine, Greg Tankersley
1 Dexter Ave.
Montgomery, AL 36104
334-262-8315; fax: 334-262-8311
www.mcalpinetankersley.com
Signature: *Overriding calm in the presence of eccentricity*

Gary McBournie
210 Lincoln St., #502
Boston 02111
617-542-5700; fax: 617-542-5704
info@mail.gmcbinc.com
Signature: *A relaxed, unpretentious take on tradition*

Josie McCarthy
4438 Travis St.
Dallas 75205
214-954-0888; fax: 214-954-1207
josiermccarthy@aol.com
Signature: *Interprets a client's interests and recommends only top-quality items*

Mary McDonald
1548 N. Kings Rd.
Los Angeles 90069
323-650-8891; fax: 323-650-7387
mmi1548@aol.com
Signature: *An old-school collected and layered look with a contemporary twist*

THE HOT NEW COLORS?

I'm liking orange as an alternative to all these reds.
JOSIE McCARTHY

I would use blue, citrus, and espresso together.
VICTORIA HAGAN

Cool, calming, and seductive shades of blue punctuated by the occasional burst of balmy coral or fuchsia.
KERRY JOYCE

The biggest color request that I am getting right now is for purple.
RODERICK SHADE

I find that some clients wa to use delicious colors like mint green and aquamarine, and even pale orang
SUZANNE RHEINSTE

Nothing jazzes up a room more than a pink cocktail table.
THOMAS JAY

Lipstick colors, like: pink Cadillac, Orange Julius, blue skies, lemony yellow, and key lime. Have fun wi color but don't go overboard.
LEE BIERLY
CHRISTOPHER DRA

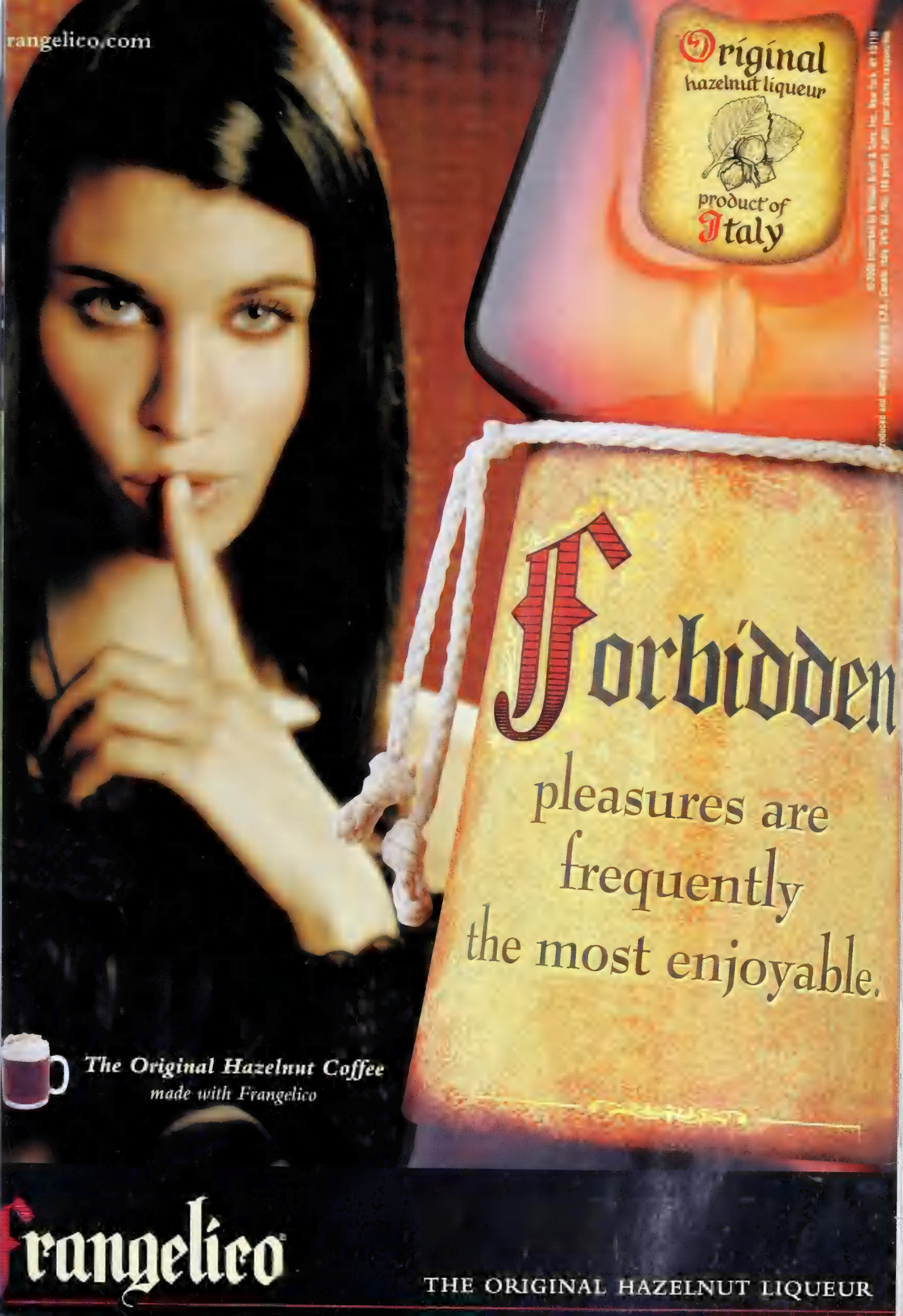
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150 E. 58 St.
New York 10155
212-223-7502; fax: 212-223-7526
richard@richardmishaan.com
Signature: *Architecturally oriented themes, original furniture designs*

David H. Mitchell
1734 Connecticut Ave. NW
Washington, DC 20009
202-797-0780; fax: 202-797-9512
www.davidmitchellinteriordesign.com
Signature: *Moves easily from modern to traditional*

THE PROS SAY...

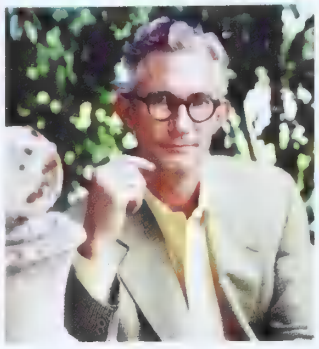


Modernism has once again emerged, leaving us the better for it. But it's more mature now; it incorporates antiquity and romance.
BOBBY McALPI


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frequently
the most enjoyable.
The Original Hazelnut Coffee
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Old-school comfort is imbued with new wave energy in this dramatically patterned sun room by Joe Nye.



Charlotte Moss
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New York 10021
212-288-1535; fax: 212-288-2977
cam@cmid.biz
Signature: *A mix of antiques, fresh color, and contemporary style*

Brian Murphy
147 E. 37 St.
New York 10016
212-545-0036; fax: 212-545-0096
www.brianmurphyinc.com
Signature: *Unique rooms that reflect a client's personalities and dreams*

Joe Nahem
Fox-Nahem Design
82 E. 10 St.
New York 10003
212-358-1411; fax: 212-358-7111
info@foxnahemdesign.com
Signature: *Client-specific with a common thread*

Nasser Nakib; May Nakib
145–147 E. 57 St., 6th fl.
New York 10022
212-759-1515; fax: 212-759-1612
nasser@nassernakib.com
Signature: *Work that is tailor-made to the client's needs*

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6120 Broad Branch Rd.
Washington, DC 20015
202-244-8410; fax: 202-244-0019
victoria@victorianealeinteriors.com
Signature: *Fearless yet sophisticated use of color*

David Netto
270 Lafayette St., Ste. 806
New York 10012
212-343-7415; fax: 212-343-7416
www.davidnettodesign.com
Signature: *Lets architecture do most of the work*

Eugenie Niven
160 E. 72 St.
New York 10021
212-772-1151; fax: 212-288-1985
Signature: *Always open to new, untried ideas*

Benjamin Noriega-Ortiz
75 Spring St., 6th fl.
New York 10012
212-343-9709; fax: 212-343-9263
benjamin@bnodesign.com
Signature: *Work that evokes warm and serene emotions*

Joe Nye
521 S. Fuller Ave.
Los Angeles 90036
323-571-1848; fax: 323-571-2156
joenye@joenyeinc.com
Signature: *Crisp, graphic, colorful rooms with a touch of eccentricity* >

WHAT'S NEW?

Couture details in furnitur fabrics, and wall treatmer Appliqué on upholstery, beading on curtain fabric wallpapers with things applied.

CHRISTOPHER COLE

Painted floors — they're everywhere — from countr cottages to city lofts. It loc so refreshing.

DAVID MITC

There seems to be a trend toward paring down. Peo are decorating in ways th allow them to simplify the lives rather than complica them.

SHEILA BRI

TVs in every room — from dining room to kitchens, b rooms, and living rooms. development of flat-screer technology has become t rage for decorators — hidi TVs everywhere.

WILLIAM DIAMON
ANTHONY BAR

THE PROS SAY...



Lucite has come back around . . . again.

BARRY DIXO



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Suzanne Rheinstein's library for a Virginia country house radiates a tasteful and relaxed formality.

Thomas O'Brien
Aero Studios
132 Spring St.
New York 10012
212-966-4700; fax: 212-966-4701
info@aerostudios.com
Signature: *A casual yet elegant blend of vintage and modern*

John Oetgen
2300 Peachtree Rd. NW, Ste. C103
Atlanta 30309
404-352-1112; fax: 404-352-0505
johnoetgen@earthlink.net
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Thomas Pheasant
1029 33 St. NW
Washington, DC 20007
202-337-6596; fax: 202-342-3941
info@thomaspheasant.com
Signature: *A modern vocabulary that combines the past with the present*

Pierce Allen
Michael Pierce, DD Allen
80 Eighth Ave., Ste. 1602
New York 10011
212-627-5440; fax: 212-727-1930
info@pierceallen.com
Signature: *Variety and color in comfortable modern settings*

Frank Babb Randolph
1671 34 St. NW
Washington, DC 20007
202-944-2120; fax: 202-944-8422
Signature: *True living spaces, not studied interiors*

RHEINSTEIN INTERIOR WILLIAM WALDRON

THE HOT NEW COLORS?

The hot colors right now are orange, shocking pink, chartreuse.
NOEL JEFFREY

The brights: lemon, orange, blue, purple, lime. Use sparingly as accents that can be changed easily and inexpensively.
NANCY BRAITHWAITE

Pinks, greens, and blues seem to be in style right now. I like grounding them with chocolate brown, khaki, and ivory.
SUE BURGESS

Gray-blue with a greenish tint is the new neutral.
HERBERT WEI

I love chocolate brown bu I'm doing my sister's hous in tobacco and white — if we can't smoke it we can at least look at it.
T. KELLER DONOV

Turquoise with white trim is perfect for a powder or breakfast room. It's also great on upholstery with chocolate brown piping.
TODD BLA

Miles Redd
77 Bleecker St., Ste. C111
New York 10012
212-674-0902; fax: 212-674-7056
miles@milesredd.com
Signature: *Color, and an understanding of the appeal of fantasy*

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Los Angeles 90069
310-550-8900; fax: 310-550-5864
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THE PROS SAY...



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New York 10018
212-643-8140; fax: 212-643-8155
randallridless@msn.com
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Markham Roberts
1020 Lexington Ave., 2nd fl.
New York 10021
212-288-6090; fax: 212-288-4073
markhamrobertsinc@nyc.rr.com
Signature: *Chic, comfortable rooms that mix modern, custom, and traditional*

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2112 Broadway, Ste. 403
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212-595-0661; fax: 212-787-5021
everobinsonassoc@aol.com
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Daniel Romualdez
119 W. 23 St., Ste. 909
New York 10011
212-989-8429; fax: 212-647-7019
daniel@
danielromualdezarchitecture.com
Signature: *Each job is a reflection of the client*

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200 Lexington Ave., Ste. 1600
New York 10016
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New York 10021
212-861-5355; fax: 212-861-9557
www.scottsalvator.com
Signature: *Livable formality*

Tom Scheerer
81 Irving Pl.
New York 10003
212-529-0744; fax: 212-529-0745
tscheerer@aol.com
Signature: *Fun and breezy solutions using traditional, modern, and custom elements* >

SALADINO: INTERIOR: RENE STOLETTE

WHAT'S NEW?

This past year has thankfu
helped us all refocus our at
tions on value and longevi
The classic standards of ti
less design are once agai
at the forefront of decision
making.

JEFFREY BILHU

**I never, *ever* follow trends
ever! The only trend that I
set is that all rooms must f
youthful and not look or f
like your grandma's!**

BARCLAY FRY

To have fewer, but more
high-quality things.

LINDA BE

**This year, as in the past
several years, it is about
referencing the past to loo
into the future. I search fo
simple logic and place a
greater emphasis on the
grid of architecture than c
decorating.**

DAVID EAS

All things David Hicks.

MARKHAM ROB

THE PROS SAY...



The combination of chocolate brown and sky blue, or black or white with pink, is very popular right now.

SHEILA BRIDGES



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1308 Slocum St.
Dallas 75207
214-747-5252; fax: 214-747-5242
jan@janshowers.com
Signature: *Understated glamour that reflects something personal about the client*

Stephen Shubel
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Ross, CA 94957
415-925-9332; fax: 415-925-9382
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Birmingham, AL 35233
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Signature: *Forward-looking traditional with a strong architectural foundation*

IRVINE SIMON UPTON

THE HOT NEW COLORS?

Pink ceilings can be wonderful and cast a warm glow over a room. Lavender is a pretty color and is nice in flowers but not as easy to work with.
LIBBY CAMERON

Granny Smith green — used sparingly, of course — as accents.
FRANK BABB RANDOLPH

My new white is a foggy pale celadon.
BARBARA BARRY

Shades of green are back — for the entire room or just as an accent.
TOM GUNKELM

Orange and turquoise used sparingly — in acces sories rather than bold blocks of color.
ERIC COH

I am drawn to restful greens, grays, and white with unexpected punches of chartreuse or purple.
BILL INGR

Sills Huniford Assoc.
Stephen Sills, James Huniford
30 E. 67 St.
New York 10021
212-988-1636; fax: 212-988-2006
Signature: *A wide range of design sensibilities*

Michael S. Smith
1646 19 St.
Santa Monica, CA 90404
310-315-3018; fax: 310-315-3059
info@michaelsmithinc.com
Signature: *Traditional yet unexpecte*

THE PROS SAY...



Edges of played down grandeur are creeping back but floating in a more severely edited background.
KEITH IRVIN

JEEP LIBERTY

V6 engine | Next Generation multistage air bags* | Legendary 4x4 capability | jeep.com/mag

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ys use seat belts. Remember, children 12 and under should only be in the front seat with the passenger air bag turned off.



A pale, restrained palette and spare, edited styling make for a cool composition in Alison Spear's Miami living room.



Matthew Patrick Smyth
12 W. 57 St., Ste. 704
New York 10019
212-333-5353; fax: 212-333-5093
smythinc@aol.com
Signature: *A careful balance of style and appropriateness*

William Sofield
Studio Sofield
380 Lafayette St., Ph 2
New York 10003
212-473-1300; fax: 212-473-0300
design@studiosofield.com
Signature: *Honest and exuberant*

José Solis Betancourt
1739 Connecticut Ave. NW
Washington, DC 20009
202-659-8734; fax: 202-659-0035
jsolis@solisbetancourt com
Signature: *Undecorated-looking rooms filled with complex collections*

Alison Spear
3815 NE Miami Ct.
Miami, FL 33137
305-438-1200; fax: 305-438-1221
alison@alisonspearaia.com
Signature: *Balance, symmetry, and proportion*

Whitney Stewart
6201 Verne St.
Bethesda, MD 20817
301-320-2434; fax: 301-320-6821
wsinteriordesign@cs.com
Signature: *Integrity and attentive listening*

Stephanie Stokes
139 E. 57 St.
New York 10022
212-756-9922; fax: 212-756-9944
stephanie@stephaniestokesinc.com
Signature: *Accommodates client's taste to create a perfect symbiosis*

SPEAR: SCOTT FRANCES (2)

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Chicago 60610
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www.tomstringer.com
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Los Angeles 90036
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www.madelinestuart.com
Signature: *A sensibility lacking both pretense and froufrou*

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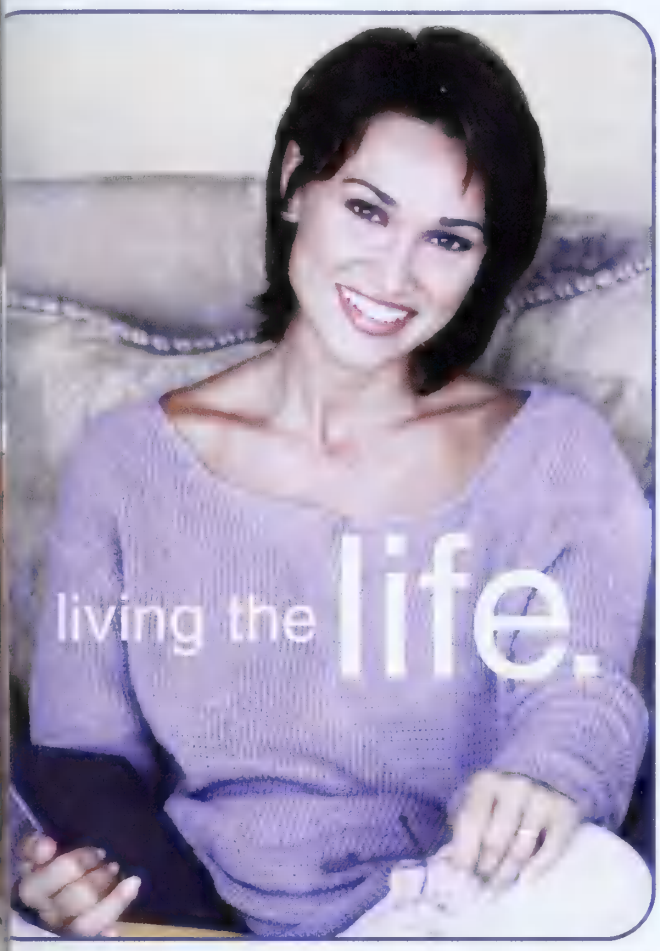
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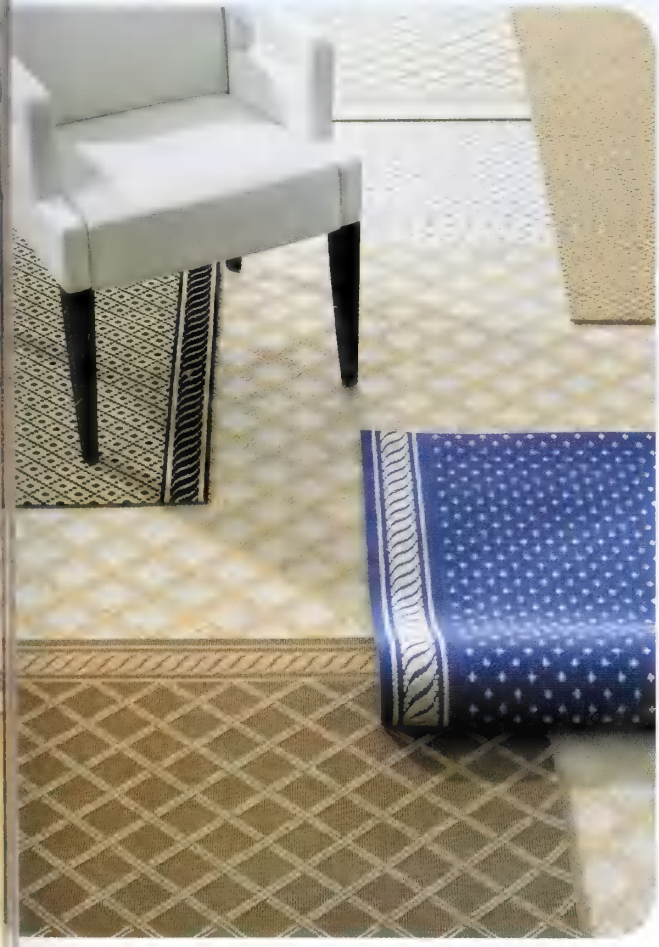
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I am drawn to citrine, chartreuse, any shade of pink (from Prada pink to oxblood), a wonderful Caribbean blue, and ivory (yes, it *is* a color!). If the color is basic and timeless, I'll use it on walls. If it is fun and of the moment, I'll use it in pillows, glass objects, and flowers. I also like to use the subtle tones of a wonderful rug as a starting place for all the colors in a room.

JAN SHOWERS

Brown has recently replac black in most rooms.

RICHARD KEITH LANGH.

Intense turquoise, lush lea green sprinkled liberally over a dish of rich cream. Lather walls and ceilings in turquoise or leaf, then wash all the rooms with buttermilk whites.

BARRY DIX(

I would use pink and yellow as accents or as unique elements, like a p beige room with pink dra eries or a pink sofa.

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Modern handmade furniture
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European art and antiques with a Swedish point of view
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Dune
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Recommended by: Matthew Smyth

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67 Gansevoort St., New York; 212-741-0400
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Recommended by: DD Allen, Tom Beeton, Kitty Hawks, Sills Huniford Assoc.

Mallett
929 Madison Ave., New York; 212-249-8783
Superb antiques; whether shopping or admiring, an education
Recommended by: Jeffrey Bilhuber

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POTOMA

In the grand staircase of Evelyn and Lawrence Brandt's Washington, D.C., house—which is under a rotunda—designer Albert Hadley (standing next to Mrs. Brandt) pared down moldings and other trim work to let the beauty of the architecture shine through. Hadley's associate Britton Smith is on the staircase. The lantern is Louis XVI.

Albert Hadley brings a light touch to the high style of a distinguished brick beauty in Washington, D.C.

Writer: Ted Loos
Photographer: Simon Upton
Producer: Senga Mortimer





For thirty years, Evelyn and Lawrence

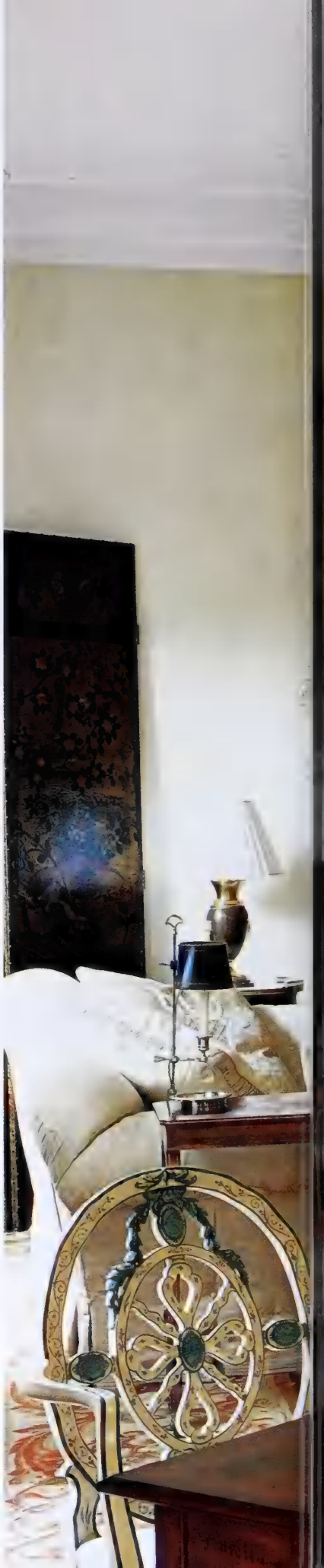
Brandt have lived in an elegant brick house in Washington, D.C. Lawrence, a successful developer and the son of an architect, built it himself, and the couple painstakingly created an atmosphere that matched their aspirations.

"When I was a little twenty-something cutie pie, I wanted the house to look like I was older and more sophisticated," says Evelyn. "Now that I really *am* older and a grandmother, I wanted the house to look young and zippy."

For the Brandts, "zippy" has a slightly different meaning than for the rest of the world—it's more of an Aubusson-rug-and-Chippendale-mirror type of zip. There was only one man who could combine the high style that the Brandts desired with a new and improved light touch: design legend Albert Hadley.

Evelyn Brandt [illegible] formed an

Above: The main hall holds a pair of Georgian chairs and an English neoclassical demilune commode. Thomas Chippendale himself crafted the carved giltwood mirror in 1765. Right: The drawing room includes a fine Aubusson rug, an original Georgian chimneypiece, and a mahogany pedestal table from the Regency period. The room's star is the 18th-century Russian chandelier in ruby-red glass and a waterfall of cut-quartz crystal.











affectionate bond over the course of the two-year project. "I told him I wanted tradition with a twist of glamour. He gave it to me in spades," says Evelyn.

For Hadley—who long ago mastered the art of giving his clients just what they want, plus a little extra—character drove the design. "It's a very comfortable house, a pretty house," he says. "It has the personality of the people who live there. She's vivacious, and the house looks vivacious. He's low-key, but with a great sense of humor."

Hadley and his associate, Britton Smith, were hardly starting with a blank slate. The Brandts already owned museum-quality antiques, including a Thomas Chippendale giltwood mirror from 1765 and a pair of Georgian chairs boasting their original needlework upholstery, purchased from the estate of Andrew Mellon.

But the pieces needed the right background to stand out, and the house itself

Above: A sculpture by Bruno Romeda stands in front of the house. Left: The reception room is anchored by a roundabout Hadley based on an example from the home of designer-socialite Nancy Lancaster. Guests sit under an electrified mid-19th-century French oil lamp; it retains its original painted metal finish. Louis XVI armchairs, a 20th-century Italian console, and a Gustavian stool add depth.



This detail of the crystal room shows how it got its name: Hadley turned the curved sections of the round room's walls into a mosaic of mirrored tiles. The oval-backed chairs are Louis XVI-style and upholstered in custom-dyed robin's egg blue leather, which is waxed for extra luster. Opposite: From Bardith came creamware-handled knives, Coalport plates, and snuffboxes all circa 1800.

quired some work. "We needed to mplify the architecture so we could e the beauty of it," says Hadley. "We ared down." First he changed all the oorways downstairs, closing some id opening others to make the house ore symmetrical. The trim work was ext. "It was an Adam-style house with eavy moldings," says Lawrence, "and took all those away in favor of lighter rsions."

As they are elsewhere in the house, e walls of the drawing room were eated like royalty. The champagne lor is the result of a multilayered stom finish that makes it seem trans- cent (in the main hall, the walls have tual gold dust in them). The resulting ow—helped along by the fine Aubus- n rug—shows off Lawrence's artwork, cluding a rare landscape by American inter George Bellows.

Nowhere did Hadley and Smith ing enchantment more indelibly than the circular "crystal room," named er the room in Washington's Willard otel where the Brandts were married. eviously the room was underused. "I not a morning person, and that was led the breakfast room," says Evelyn. old Albert, 'I've never had breakfast my life!'" To make it an evening stination, Hadley paved the circu- parts of the wall with tiny squares mirror and topped the room with a h- century French crystal chandelier. st fainted for that combination," says elyn. "Now the two of us have dinner re nearly every night."

The Brandts like to entertain, so the ing room had to have panache. Had- brought master artisan Robert Jack-





The dining room walls were hand-paint by Robert Jackson. Hadley installed a mirrored detail at the top for extra spa a 19th-century Venetian mirror featurin rare cobalt glass borders, and a Russia chandelier with cut-quartz crystal. The chairs are based on Regency originals once owned by Nancy Lancaster.









out of retirement to hand-paint the walls. (Jackson passed y in August.) "The design is a variation of a paper I used ny years ago," says Hadley. Onto the colorful floral scene, ch is based on a fragment of Chinese wallpaper, Hadley g a fine Venetian mirror with rare cobalt blue glass.

The master bedroom became the ultimate expression of the nt's devotion to delicacy. "My grandmother taught me this: en a woman wakes up in the morning with no makeup, she sn't want to be in a white room," says Evelyn. The only prob- P-I-N-K is a four-letter word to Lawrence. So in the interest harital harmony, let's think of the resulting bedroom color oral, shall we? ●

Clockwise from top left: The crystal room's chandelier is a cut rock-crystal waterfall-style piece made in France in the 1930s. For the sitting room, Hadley created upholstered furniture and combined it with a 20th-century wheat sheaf table in gilded metal and an 18th-century English mirror. Ivory cotton-dotted detailing over ice blue taffeta covers a canopied four-poster bed in a guest room, with a slipper chair by famed decorator Elsie de Wolfe. In the master bedroom, the upholstered portion of the Louis XVI–style bed is a silk brocade; at the foot is an Adam-style bench covered in silk and velvet.

Radical Rehab



Writer: Roslyn Sulcas
Photographer: Anthony Cotsifas
Producer: Doretta Sperduto

ariri & Hariri

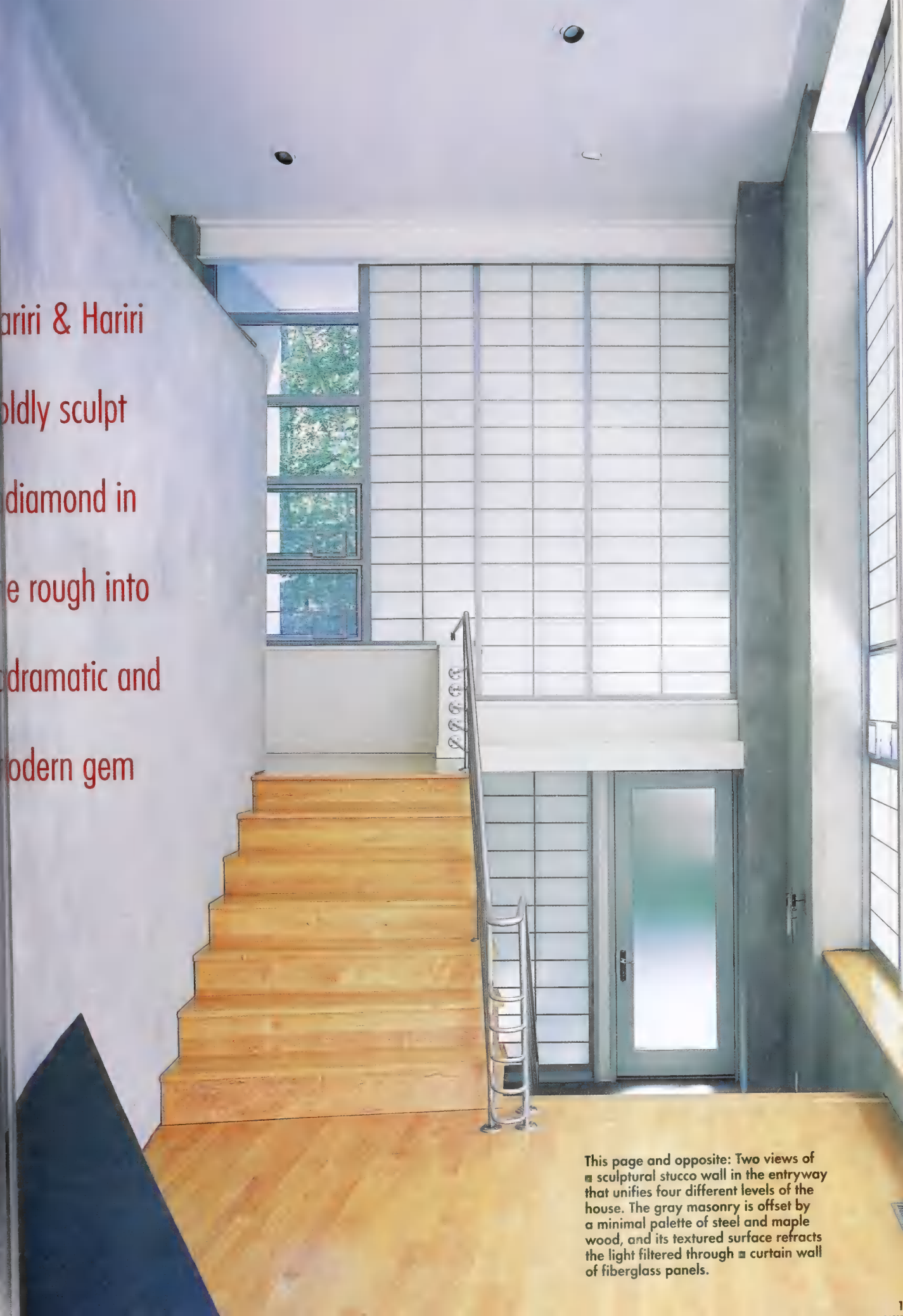
oldly sculpt

diamond in

e rough into

dramatic and

odern gem



This page and opposite: Two views of a sculptural stucco wall in the entryway that unifies four different levels of the house. The gray masonry is offset by a minimal palette of steel and maple wood, and its textured surface refracts the light filtered through a curtain wall of fiberglass panels.

The owners were advised to sell rather than renovate, but they stayed put



replace and shelves made from the same stucco as the entryway
create spare geometrical forms along one wall of the living room.
urtained rectangular windows, an L-shaped sofa from B&B Italia,
a coffee table from Holly Hunt echo these simple shapes, allowing
s of the landscape to dominate.

A SCULPTURAL CURVING SWEEP of silver-gray stucco 12½ feet tall is the first thing a visitor sees on entering this Pound Ridge, New York, house redesigned by Gisue and Mojgan Hariri, and it immediately conveys the emphasis on beauty, function, and form that the Iranian born architect sisters have established as their guiding principle.

"Conceptually and functionally, the wall is the organizing element," says Gisue Hariri. "It creates a dramatic entryway, directs you to the upper level where the public rooms are situated, and screens the private bedroom areas below. Everything opens up into this space, or looks through it, or borrows light from it."

A dramatic entryway was one of the elements that the owners, Ike and Barbara Cehelsky, had specified. "When we bought the property in 1988 we loved the way it was elevated amongst 5½ acres of beautiful woods," says Barbara Cehelsky, "but we didn't like the house. Then, after we moved in, we really got to hate it." Built in the 1970s, during the energy crisis, the house featured a tiny hallway, many small rooms, and problematic circulation, including a family room on a different level from the kitchen and living room. When the Cehelskys consulted the original architect's office, they were advised to sell rather than renovate but, unwilling to leave the landscape, they stayed. Five years later, they decided to make a last attempt at renovation, and Ike Cehelsky, who studied art history before becom-



g a surgeon, began looking at the work younger architects whose tastes might rrespond to his modernist leanings.

"I've always followed new design," e says, "and when I read about Hariri d Hariri, I liked the fact that they ere interested in finding new applica- ns for industrial materials." His wife, the other hand, had reservations out adopting a strongly contempo- ry approach in a neighborhood full colonial-style houses. She became nvinced, however, after meeting e Hariris and seeing their design; it corporated the existing structure into addition that unified the building's ultiple levels, reconfigured bedrooms d bathrooms, opened up the living aces, and created a 360-degree view the surrounding woodlands.

"We had two specific requests from e Cehelskys," says Gisue Hariri. hey wanted clear circulation and a oper entrance, which hardly existed the old house. We feel that both those atures tend to be downplayed in the odern home; unlike pre-20th-century uses, with their large verandas and try hallways, contemporary design ten brings you straight into a living om. We wanted to go back to the idea introducing a very glamorous way of ming indoors."

Circulation problems were solved moving the family room upstairs, xt to the kitchen, and opening up e living and dining rooms to create a tlike space that appears with sudden pact behind the high entrance wall.



Above: New windows show ever-changing views of the woods from the dining room. The 10-foot-long ironwood table was made in Argentina. Below: The deck, leading off the kitchen, was repainted in a gray to complement the rest of the house and the metal-clad roof. Opposite: A sliding wall of fiberglass panels can open or close the family room to the hallway on the upper level.





Although the Hariris' original intention was to keep the upper level entirely open, the Cehelskys wanted to be able to screen off the kitchen-family room when entertaining, and to use it as an intimate firelit space during the winter. The architects' solution was to use sliding 8-foot-tall translucent fiberglass panels that recall Japanese shoji screens. The same panels reappear as a curtain wall in the light-filled entryway. "Fiberglass was used quite a bit in institutional buildings in the 1960s," Gisue Hariri says. "But the technology has improved tremendously. The panels now satisfy energy codes for domestic architecture, and are cheaper than glass."

The Hariris decided to retain one feature of the unusual layout—they kept the bedrooms on the entrance level and the public rooms above to take advantage of the wonderful views of the woods: "like living in a treehouse," Gisue Hariri remarks. The intense presence of the landscape also influenced their choice of materials. "Because the land formations are so strong, almost Japanese-looking, we thought about sculptor Isamu Noguchi," she says. "We tried to internalize the landscape in the architecture, to bring different light patterns through screens and exterior walls, and to use simple, tactile materials—stone, stucco, wood, steel—repetitively. Then at night, the detail disappears and the house glows like one of Noguchi's Akari lanterns." ●



Above: The master bedroom was enlarged by combining two rooms. Venetian blinds, for privacy, are the only window treatments in the house. Below: In the kitchen, the architects repeated the materials used throughout, with beechwood cabinets from IKEA, granite countertops, and stainless-steel appliances. Opposite: Flagstone steps lead to the new entrance, prefiguring the muted tones of the materials used inside. For more details, see Resources.



Like its owner, Renée Fleming's Second Empire house is as warm as it is glamorous

A DIFFERENT DIVA



Writer: Elaine Greene

Photographer: Fernando Bengoechea

Producer: Carolyn Sollis



This page: The dining room curtains were found at an estate sale and adjusted for the broad window bay by Jamie Gibbs & Associates. The antique table was made circa 1830; the reproduction chairs in a compatible style were custom-made to be comfortable for the brawniest basso guest. The mural is by John Pascoe. Opposite: Opera star Renée Fleming.





The long living room is furnished with French antiques to suit the Second Empire style of the house; the far end of the room is anchored by a Steinway piano. The crystal chandelier is new, and the mirror on the mantel above the original fireplace is tilted to reflect it.

THE 1860 HOUSE, STANDING ON a lushly landscaped acre backed by tall elms and maples, is one of Stamford, Connecticut's landmark buildings and the home and refuge of the celebrated lyric soprano Renée Fleming. She is the winner of two Grammy awards, holder of an honorary doctorate from her alma mater Juilliard, and idol of countless opera lovers around the world who would happily detach the horses and pull her carriage through the streets after a performance—if only we still used such conveyances. She just opened the Metropolitan Opera's season singing Violetta in *La Traviata,* a new role in her repertory lending the first-night gala a special glitter.

Fleming has two daughters, eight and 11. "I moved here for the girls," she says. "I grew up on a five-acre horse farm in Rochester, New York, and I'm much happier surrounded by green. I loved this place as soon as I saw it. It's a true Victorian with modest rooms and high ceilings. It's not big—I think of it as a jewel."

Jewel or not, the house needed to be furnished, and coming from a small apartment, Fleming owned very few pieces. For help, she turned to her colleague and close friend John Pascoe, a Brooklyn-dwelling Briton who decided on a career in opera after hearing a Joan Sutherland recording when he was 13. Pascoe is a renowned opera director and a designer of both sets and costumes. He and Fleming have worked together on six productions since they met at the South Carolina Spoleto Festival in 1986, and the new Violetta has been dressed


PAINTED HOUSE





Opposite: The wall behind the love seat is mirrored to widen the space visually. Above: John Pascoe's rendering of the costume he designed for Renée Fleming to wear in Act I of *La Traviata*. Right: The dining room's 1830-style marble-top buffet is one of Fleming's estate-sale purchases. On it stands a circa-1830 antique French gilt-bronze clock. The mirror and candlesticks are antique; the lamp is a reproduction. For more details, see Resources.

by him. In March 2004, Pascoe's new production of *Manon Lescaut* will open the Washington Opera season at the Kennedy Center with Plácido Domingo conducting. The set will incorporate MTV–style video effects that Pascoe cheerfully expects will earn him a few hisses as well as bravos. He is an irrepressible enthusiast, and the Fleming decorating job was just another source of fun for him.

Fleming enjoyed it too, and says, "It was my hobby for about three years. The house was decorated catch-as-catch-can—a piece here and a piece there." Pascoe and Fleming shopped together at small antiques stores in New York and in the antiques-filled warehouses of Stamford; they also discovered treasures, including the living room and dining room window draperies, at estate sales.

The mansard-roofed house had been restored in the late 1980s, so structural changes were not needed, and some of the decoration, such as marbleized ceiling moldings and gold damask wallpaper in the living room, were retained. Pascoe—who in addition to his opera work is well known as a muralist—painted the small dining room with wooded views as seen through hydrangeas. Dominating the room is a William IV pedestal dining table that comfortably seats eight on reproduction chairs. Fleming says, "I ordered these extra-sturdy dining chairs from the people who make furniture for the Met—for when I invite some of my large colleagues to dinner." Pascoe found the design in a mid-19th-century book on interiors.

The living room is long and narrow, so Pascoe widened it visually with a large mirror on one of the long walls, opposite a round antique mirror propped above the fireplace. A fine mahogany Steinway occupies the bay-window end of this space; a corner at the inner end is furnished with a big L-shaped sofa which, says Pascoe, "the children can jump on." The center of this room is more formal, with a grouping of French antique chairs and a love seat.

Every successful decorating palette suits the owner's coloring, as does Pascoe's peachy-rosy scheme for this house. But its comfortable spirit also reflects Fleming. An opera singer who lacks the traditional stormy temperament, she is as down-to-earth as she is a superstar. ■

ENCHANTED FOREST

An encyclopedia of Japanese maples in a rich and subtle setting

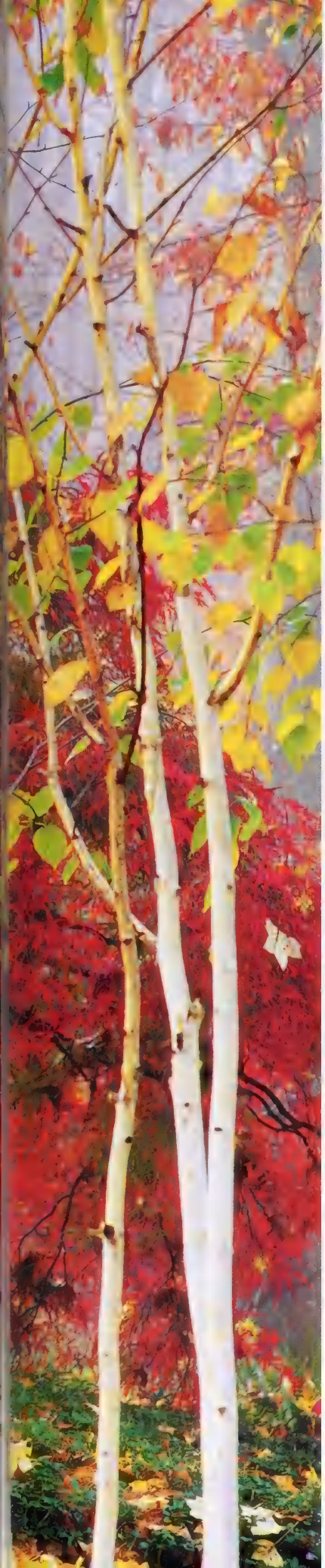
Writer: Elizabeth H. Hunter
Photographer: Richard Feller





Although most trees came as saplings to Judy and Michael Steinhardt's Japanese maple garden in a New York exurb, this 125-year-old *Acer palmatum* 'Dissectum Atropurpureum,' found in Westport, Connecticut, was transplanted by experts who specialize in moving large trees.





WHEN JEROME ROCHEROLLE SAYS, "I HATE ANYTHING THAT looks landscaped," he can show you a naturalistic woodland to prove it: seven acres of sugar maples, birches, American beeches, and tulip trees on which he has planted hundreds of exotic new varieties. All are Japanese maples—different cultivars of the *Acer palmatum* that are commonly found in Japanese paintings and, in this country, usually placed singly on suburban lawns as a focal point. In Judy and Michael Steinhardt's maple garden in Westchester County, New York, Rocherolle planted 280 Japanese maples, some with horizontally layered branches looking like softly mounded shrubs; others with twisting sculptural trunks resembling bonsai trees; still others with leaves as finely cut as feathers—siting them all so perfectly they look as if they have been there always.

In the past 14 years, since becoming the landscape designer for the Steinhardts' 55-acre estate, Rocherolle has grown accustomed to incorporating hundreds of new flowers and shrubs each season. "In terms of plants, I am totally promiscuous," says Michael Steinhardt, who ordered 1,800 from catalogs last year to enrich the ground cover of his woodland and for his alpine beds.

When the Steinhardts bought their property, they were intrigued that the former owner grew grapes for wine, and early on they made wine, too. But the couple, well-known philanthropists (one of their many gifts is the Steinhardt Conservatory at the Brooklyn Botanic Garden), are most passionate about plants. They soon lost interest in the wine-making and instead grow grapes for the table, as well as other fruit-bearing species—berries, peaches, and 200 apple trees cultivated from antique stock. Attracted to anything "new, exciting, or marginal," Michael Steinhardt admits that Rocherolle must sometimes rein him in, but on Japanese maples they agree completely. Rocherolle understands Steinhardt's passion, having long worked with *Acer palmatum* in Shanti Bithi, the bonsai nursery he owns in Connecticut with his wife, Carole.

The Steinhardts already had 50 small *Acer palmatum* planted in rows orchard-style when Rocherolle came on the scene. Over the next three years Rocherolle relocated each of the young maples, extended the existing ground cover of moss,

Other trees in the maple garden, like these white-barked birches (*Betula utilis* var. *jacquemontii*), drop their leaves two weeks before the Japanese maples lose theirs, allowing the brilliant color of this *Acer palmatum* 'Dissectum Atropurpureum' to stand out in all its glory.





nd began building stone walls, digging ponds, and laying out paths because, he ays, "even a naturalistic garden must have structure." Rocherolle goes to Japan fre- uently to buy bonsai trees and says, "I learned there that gardens should be more han visual, so in the maple garden the scent of pine needles on the pathways and the rickle of water over moss-covered stones add to a feeling of peace and harmony."

Once the landscape's overall structure took shape, Rocherolle says, "We started n earnest finding new trees." Because many nurseries offer only 10 to 20 cultivars of apanese maples, the owner and designer searched in Oregon, Washington, Penn- lvania, Holland, and Asia to fulfill the Steinhardts' dream of "an encyclopedic ange of *Acer palmatum* with as many different leaf and bark colors, growth habits, nd configurations as possible." Rocherolle thinks that left on his own he might ave stopped with fewer trees, but admits "the fact that Michael kept pushing for nore is what makes the maple garden so exciting." ●

Above: The dark red *Acer palmatum dissectum* 'Seiryu' and the gold *Acer palmatum* 'Sango-kaku' are among Rocherolle and Steinhardt's favorite Japanese maples. The tall trees are sugar maples, birches, and American beeches. Opposite: The fiery color of *Acer palmatum* 'Orange Dream' glows against the trunks of native American black birches (*Betula nigra*).





The arching branches of *Acer palmatum* 'Crimson Queen' echo the curve of the red bridge, manufactured by Bow House in Bolton, Massachusetts. For more details, see Resources.

BEVERLY HILLS ROMANCE



This page: Howard Sherman and Sela Ward. Opposite: Custom-made iron grilles enhance the front door. An old French giltwood mirror and a fluted mahogany Niermann Weeks cabinet are set against a backdrop of striped fabric, hung horizontally to counterbalance the soaring ceiling.



Writer: Christine Pittel
Photographer: Gordon Beall
Producer: Colleen Scully

Actress Sela Ward and her husband, Howard Sherman, pull off a masterful renovation in Los Angeles



This page: Luckily, Sela Wa
owned an exceptionally ta
mirror that worked perfectl
the living room, which is ali
sixteen feet high. The Budd
on the mantel is from J.F.
Chen Antiques. The lacquer
wood-and-brass coffee tab
from Dessin Fournir, availal
through Kneedler-Fauchere
Opposite top: Painted-canv
putti and a gilded overdoo
center a trio of chairs. The t
on either end, upholstered
in a pale Scalamandre linen
and Fortuny's Richelieu, are
by Rose Tarlow. They flank
curved chair by Patina thro
Kneedler-Fauchere. Below:
new addition looks like par
the original house.

EN THE PHONE RANG IN VENTURE CAPITALIST
ard Sherman's office with the news that the sale was offi-
he picked up a bottle of champagne and his wife, actress
Ward, and drove out to the house they had just bought—a
ch-Norman affair on an acre in Beverly Hills. "I put my
around her and said, 'Congratulations, honey. I can't believe
wn it.' There was a long pause, and then Sela blurted out,
't you just hate this house? You walk straight into a curved
, you have to step up and then down, the kitchen's too small,
master bedroom's in the wrong place.'"

Clearly some changes would have to be made, but not to
y. The marriage between Sherman and Ward (the Emmy-
d winning star of television's *Once and Again* and the upcom-
ilm *Dirty Dancing: Havana Nights*), has already survived the





This page: This new dou height room was added provide a great space fo entertaining. The chairs are slipcovered in a lime green silk from Donghia, the antique stoneware jars are from J.F. Chen Antiques. Opposite page top: The kitchen, with its generous island designe by Bill Ingram to look lik an old worktable, opens up to a breakfast area a a family room. The sofa covered in Classic Cloth's Tiepolo/Moncha, pillows in Scalamandré's Cordo Allover. Bottom: Concret pavers made in Alabam mimic French limestone and are used indoors and out. The rattan furniture from Grange is casually upholstered in white cotton duck.



ovation of four houses in Los Angeles and one in New eans, not to mention several cabins on their farm in Mississi. The type of home-improvement project that sometimes ds up in divorce court just seems to bring these two closer ther. As Ward says, "Both of us love to build."

Their skills are perfectly complementary. "I'm down there in dirt with the contractor while she's choosing curtain rods," Sherman. "My wife gets credit for the decor." He focuses he big picture, and spent a lot of time poring over plans with Ingram, an architect who came all the way from Birming-, Alabama. The two Southerners (Ward was born in Mis-ppi) were soon joined by a third, designer Ann Carter from son, Mississippi. "We just speak the same language," says d. "Bill did a great job with an addition that doubled our are footage, blending it seamlessly into the original house, Ann helped me put a lot of warmth into the rooms."





"Sela knows exactly what she wants and doesn't rest until she achieves it," says Ingram, who realigned doors and knocked down walls so the spaces would flow more smoothly. Floods of light stream through French doors and bay windows and open the house to the swimming pool and tennis court outside, where the couple's children, nine-year-old Austin and five-year-old Anabella, can usually be found.

Ward, who majored in painting at the University of Alabama, has a good eye and the acquisitive instincts of a born decorator. Whenever she's on location, she immediately heads for the antiques shops. She's an old hand at auctions, like the one in New Orleans where she snapped up the beautifully turned mahogany bench covered with a fraying scrap of Aubusson, which now sits in front of her living room fireplace. Next to it is a delicate, fine-boned chair, "another of the pieces I've collected along the way and keep dragging around," says Ward. "I think antiques give a room weight and romance and a sense of history. I'll always want a bit of the past with me." As she tosses an old silk-covered pillow on a chair, or arranges a group of ceramic jars on a table, she is composing still lifes throughout the house, almost as she would on a canvas. "I get a lot of pleasure from the beauty around me." ●



Top: Ward thinks of furniture as sculpture and juxtaposed the sharp geometry of these wood tables from Donghia against the Southern charm of the Baroque Floral cotton from Scalamandré on the sofa. Right: Whenever Howard Sherman sits down at the piano in the lounge to play standards, at least one of the kids invariably comes running and he switches to the latest Disney themes. The Mandarin chairs are from Holly Hunt. For more details, see Resources.





This page: Branches of California walnut and almond trees are studded with clusters of fruit in their fresh and raw form. Opposite: A layered confection consists of pistachios sandwiched between mascarpone cheese and thyme-flavored honey.

N A **NUTSHELL**

Nuts fresh from the fall California harvest star in these sweet and savory delights

Producer: Mary-Ellen Weinrib

Photographer: Sang An







The nuts in this cocktail-ready combination are spiced and stirred separately so their flavors remain distinct. They match well with a Vicious Circle, a rum concoction named for the famous literary group that met at New York's Algonquin Hotel, where the drink was invented. The recipe appears in *Meet Me in the Bar* (Stewart Tabori & Chang, 520) by Thomas Cannon. Opposite: The nut tart from La Brea Bakery in Los Angeles is filled with a caramelized medley of pumpkinseeds, almonds, hazelnuts, and macadamias and baked in a rich shortbread crust. For more details, see Resources.

Recipes

MASCARPONE CHEESE, TOASTED PISTACHIO, AND HONEY CUP

- 4 tablespoons thyme-flavored honey
- 4 tablespoons freshly shelled pistachios, roughly chopped and toasted
- ½ cup mascarpone cheese

Place honey in a glass beaker. Top with pistachios and cheese. Serves 1.

Recipes adapted from Nancy Silverton's Pastries from the La Brea Bakery *(Villard, $35)*

NUT TART

For sweet pastry dough:

- 1 cup plus 6 tablespoons flour
- ¼ cup sugar
- 1 stick unsalted butter, cut into ½-inch cubes and frozen
- 1 extra-large egg yolk
- 2 tablespoons heavy cream

For nut filling:

- ¾ cup hulled pumpkinseeds
- ¾ cup whole unblanched almonds
- ¾ cup whole unsalted macadamias
- ¾ cup hazelnuts
- 1 cup plus 2 tablespoons heavy cream
- ¼ tsp. kosher salt
- 1½ sticks unsalted butter
- 1 vanilla bean, split lengthwise
- 1 cup plus 2 tablespoons water
- 1½ cups sugar
- 3 tablespoons light corn syrup

Prepare pastry: Mix flour and sugar together in a food processor. Add butter. Process until mixture is the consistency of fine meal.

Whisk egg yolk and cream together in a small bowl. Add to butter mixture and pulse until dough barely comes together.

Turn dough out onto a lightly floured surface. Gently knead and gather into a ball. Flatten into a disc and wrap in plastic. Chill for 2 hours.

Roll out dough on a lightly floured surface into a 12-inch round that is ⅛-inch thick. Place in a 10-inch false bottom tart pan and refrigerate until ready to use.

Prepare filling: Spread pumpkinseeds on a baking sheet and toast in an oven preheated to 325°F until lightly browned, about 8 minutes. Cool and set aside.

Spread nuts on a baking sheet in separate rows and toast until lightly browned, about 15 minutes, shaking pan halfway through process. Cool. Place hazelnuts in a kitchen towel and rub together to remove most of the skins. Cut macadamias into halves.

Place cream and salt in a medium-size bowl and set aside.

Melt butter in a small saucepan over medium heat. Scrape vanilla seeds into pan and add pod. Swirl pan and cook until butter is dark brown. Do not burn. Remove vanilla bean and whisk into cream mixture.

Boil water, sugar, and corn syrup in a saucepan over medium heat. Cook, without stirring, about 10 to 15 minutes. Continue to cook until the syrup reaches the hard ball stage, 268°F on a candy thermometer. Remove from heat and immediately stir in cream mixture and nuts. Place pan over low heat and cook, stirring occasionally, until the mixture reaches 210°F. Remove pan from heat. Pour mixture into a bowl and set aside until barely warm, about 15 minutes.

Remove tart shell from refrigerator. Fill with caramel mixture. Place on a parchment-lined baking sheet and bake in an oven preheated to 350°F until pastry is browned, about 35 to 40 minutes, rotating baking sheet halfway through. Makes 1 10-inch tart.

NUT MEDLEY

For spicy pumpkinseeds:

- 1 cup hulled pumpkinseeds
- 2 teaspoons light vegetable oil
- ½ teaspoon kosher salt
- 1½ teaspoons ground dried chili

For salted cashews:

- 1 cup whole cashews
- 2 teaspoons light vegetable oil
- 1 tablespoon kosher salt

For fennel almonds:

- 1 cup whole unblanched almonds
- 2 teaspoons light vegetable oil
- 1 tablespoon ground fennel seeds
- 1 teaspoon kosher salt

Prepare pumpkinseeds: Stir together seeds and oil in a 10-inch sauté pan over low heat. Cook until seeds start popping. Add salt and chili and cook, stirring occasionally, until seeds are puffed and most are lightly browned. Cool on a baking sheet.

Prepare salted cashews: Toss nuts, oil, and salt in a bowl. Spread in an even layer on a parchment-lined baking sheet and toast in an oven preheated to 325°F, stirring occasionally, until lightly browned, about 10 minutes. Remove from oven and cool.

Prepare fennel almonds: Toss almonds, oil, fennel, and salt together in a bowl. Spread in an even layer on a parchment-lined baking sheet and toast in an oven preheated to 325°F, stirring occasionally, until lightly browned, about 15 minutes. Remove from oven and cool.

Store all nuts separately. Toss them together just before serving. Makes 3 cups. ●

TIPS

From Nuts: Sweet and Savory Recipes from Diamond of California *(Ten Speed Press, $30) by Tina Salter*

- Nuts should be heavy, with shells that are smooth-skinned and blemish-free.
- Buy nuts in small quantities and use within a few weeks. Store in the refrigerator in airtight plastic bags.
- Always toast, roast, or warm nuts shortly before using them—heating heightens their perfume and reveals subtle flavors.
- Roast nuts in a single layer in a shallow-sided pan in a preheated 325°F oven for about 15 minutes.



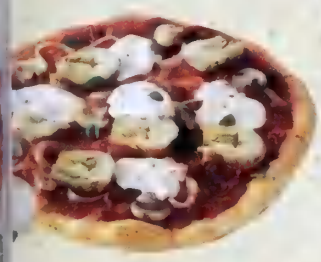


My pasta sauces have so many uses, they're starting to get an identity crisis.



Paul Newman

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HOLIDAY beginnings



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3 tablespoons oil
2 eggs
/2 cup coarsely chopped shelled pistachios

GLAZE

/4 cup sugar
2 tablespoons water
1 tablespoon butter
1 tablespoon rum



In small bowl, soak raisins in 2 tablespoons rum for 30 minutes. Drain off rum into 1-cup glass measuring cup. Add enough water to make 1 cup liquid; set aside for bread batter.

Heat oven to 350°F. Grease and flour bottoms only of three 5x3-inch foil loaf pans. In large bowl, combine quick bread mix, reserved 1 cup liquid, oil and eggs; stir 50 to 75 strokes with spoon until mix is moistened. Stir in soaked raisins and pistachios. Pour batter evenly into greased and floured pans. Bake at 350°F. for 40 to 45 minutes or until toothpick inserted in center comes out clean.

Meanwhile, in small saucepan, combine sugar, 2 tablespoons water, and the butter. Bring to a boil over medium-low heat, stirring constantly until sugar is dissolved. Boil 3 minutes, stirring constantly. Remove from heat; stir in 1 tablespoon rum. Poke surface of loaves with toothpick. Brush top of each loaf with glaze. Cool 1 hour or until completely cooled. Wrap tightly in Glad® ClingWrap with fun holiday colors, and store in refrigerator.

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Clockwise from left: Lunch at the boathouse (above) on Walland Pond. Miles of hiking and horse trails zigzag along the streams and into the Great Smoky Mountains National Park.

"WHERE ARE ALL THE PEOPLE?" guests may ask employees at Blackberry Farm in Walland, Tennessee. On more than 2,500 acres and with rooms for only 88 guests, you can feel that you have the place to yourself. But, of course, the other guests are there—and not all of them are relaxing in their antiques-furnished rooms. Some are down at the trout pond, fly-fishing or learning to. Many are hiking along the miles of trails that lead deep into the Great Smoky Mountains; others enjoy the same beautiful scenery riding mountain bikes or horses. There are tennis courts and a pool table, but many of the pastimes here are quiet. Hammocks swing beneath trees; Adirondack chairs are scattered along the stream where you can dabble your toes while reading a book. And others seek out the sleek Aveda salon and spa, set up in a renovated circa-1870 farmhouse.

No matter how unpopulated Blackberry Farm might look by day, it turns friendly and festive at twilight. The main house bustles with guests dressed for dinner, some of them gazing at the Smokies from rocking chairs along the porch. The restaurant is a warren of rooms, each with a distinct character. >



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The window-walled Rhododendron Room is a spectacu view catcher. The Laurel Room has knotty-pine tongue-ar groove paneling. The Mountain Room is serene and plu with walls and carpeting of sage green.

The cuisine is a style that Blackberry co-owner Kr Beall describes as "dressed-up comfort food." Chef Jo Fleer, an honors graduate of the Culinary Institute of Am ica in Hyde Park, New York, calls it "foothills cuisine, blend of down-home local ingredients and upscale prep ration and presentation. French-style leg of lamb is acco panied by a stone-ground grits timbale, for example, wh North Carolina trout might sit atop an artichoke and fing ling potato hash.

Beall and her husband, Sandy, have owned the prope since 1976. For more than a decade, they ran it as a priv lodge for corporate clients, then opened it to the public the late 1980s. To keep up with demand, over the years th expanded from nine to 44 rooms.

Their son, Sam, a co-proprietor, is responsible for eclectic wine cellar, which includes an impressive mix boutique California wines. He learned to love wines wh living in Napa Valley, where he worked with Thomas Kell chef-owner of the renowned French Laundry restaura Every few months, Sam brings in famous chefs and vintn for special dinners and cooking lessons.

Kreis and Sandy, who live in a separate house on the pr erty, swear they will never expand beyond 55 rooms. "M than that, and we would lose our personality," Kreis says

That attitude should keep the resort full—with seemin invisible guests—for some time to come. ●





Clockwise from above: A bread pudding with local berries. Chef John Fleer relaxes in a canoe. A traditional covered bridge at the edge of the property. For more details see Resources.


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Window Dressings

Designer Eric Cohler came to the aid of a reader, furnishing h windows with valan curtains, and Roma shades made from Colefax & Fowler fl that echo the colors of New York Harbo For more details, see Resources.

A city apartment boasted a Manhattan skyline view, but the right curtains remained elusive



IN A CITY WHERE AMPLE, LIGHT-flooded living spaces are considered a rarity, and even a view of a clean alleyway is special, a Brooklyn-based doctor possesses the ne plus ultra of New York apartments. Her three-bedroom flat in a prewar building has a bank of windows affording an expansive view of the harbor. But what might seem a boon quickly became a bane when it came to dressing the windows. She had tried numerous treatments, but nothing suited her fancy. The windows in the adjoining rooms worked fine with valances, but early attempts in the living room ended up at the Salvation Army.

For this installment of "Problem Solvers," a column devoted to remedying readers' decorating dilemmas, we turned to New York–based decorator Eric Cohler, known for his fresh approach to the traditional.

Cohler encountered a predicament with Catch-22 repercussions: "Too much fabric on the window obscured the view, but too little admitted the glare," says Cohler. He suggested the reader nix an unsightly set of roller shades and instead have panels of [illegible] film applied directly to the panes of glass. Ne fashioned a set of curtains, valances Roman shades from a tea-dyed flora he employed a trade secret when ir ing them: "The windows don't reac ceiling, so I hung the valance from th of the molding to make it appear as windows are much taller than they

The rethinking didn't stop at the dows. "I wanted to update the rc says Cohler. So he replaced the o colored silk on the window seat w "really chic and tailored" tweedy f He then furnished it with custom pi in a blue and green tattersall from fax & Fowler and covered the end in the same fabric. "The textiles tie windows to the seat and the table, finished product looks like part c whole, not a Band-Aid." ●



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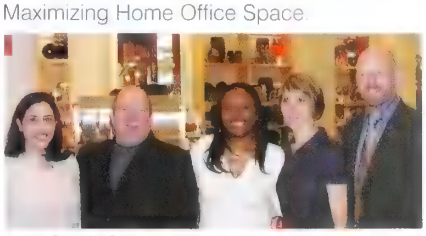
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What's Your Design Challenge?

Chicago, IL June 7, 2003

Over 85 guests enjoyed a presentation and breakfast at the Bloomingdale's Home Furnishings store in Chicagos historic Medinah Temple. Contestants were asked to submit a design challenge that would be solved live by House Beautiful Style Editor Marisa Marcantonio and Chicago's own, Tony Stavish, one of our 2002 Next Wave of Designers. Additionally, each winner would receive a $5,000 gift certificate from Bloomingdale's. What were the 4 winning Design Challenges? Entertaining at Home—Mixing Styles—Effective Use of Color—Maximizing Home Office Space.



House Beautiful Style Editor Marissa Marcantonio, Winners—Steve Lasine, Giovanni Broughton & Claudia Battaini (Arlene Olsen not pictured), and Designer Tony Stavish.

Zoffany's Peek-A-Boo Park at the Everett Children's Garden

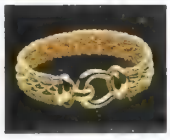
New York Botanical Gardens
June 7th 2003

Zoffany's new line of children's clothing Caboodle, inspired top designers to create adorable children's fashions that were informally modeled and auctioned off to benefit the Great Ormand Street Hospital Children's Charity. Participating designers Betsy Boggs, Christensen Group, Leta Austin Foster, Susan Zises Green, Alexa Hampton, Lynn von Kersting, Eve Robinson, Esther Sadowsky, Patti Skouras, Anne & Gail Tarasoff.



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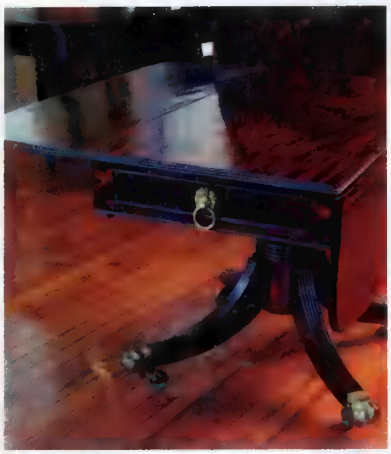
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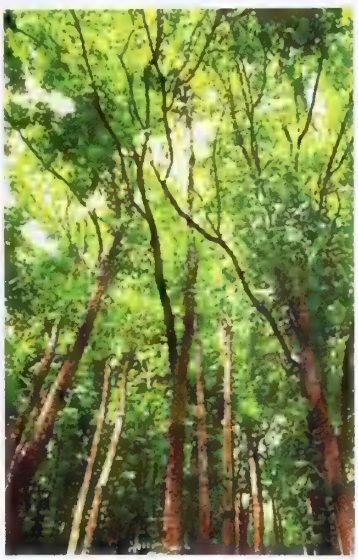
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Clockwise from left: Mahogany grows in clusters. Reddish Cuban mahogany is highlighted in this c. 1810 American drop-leaf table. The mahogany in this Federal tea table practically vibrates with color and movement. This 19th-century French secretary was crafted from Honduran mahogany.

(Continued from page 68)

wood and the harsh terrain in which it grew made it notoriously difficult to harvest. It is often a dark purplish brown, finely textured and hard, and enormously heavy. It has a straight natural grain and little figuration, but carves well, and can be burnished to a fine reflective polish without varnish or shellac. This wood was favored in the 18th century (during the reigns of George I and George II), when vigorous carving was in vogue and became less popular later, when figurative veneers became more fashionable (during the reigns of George III in England, and Louis XVI in France). Jamaican mahogany shares many of the same qualities as Spanish wood and was imported at the same time.

Cuban mahogany came into use next. It is a deep rose color and can be either straight-grained or highly figured, with fiddleback patterns, mottles, and curls that are highly prized among collectors and gives Cuban mahogany its reputation for beauty and vibrancy. It gained primacy during the middle and late years of the 18th century. Mahogany may have been Cuba's most valuable natural resource but it was brought to near extinction during these early waves of lumbering.

Honduran mahogany, from the thick forests along the Gulf of Honduras, came into use during the end of the 18th century and tends to be lighter, more open grained and paler than Caribbean timber. It has a golden hue and looks [illegible] closely. It is seldom [illegible] chalky or dark flecks sometimes present in island mahogany and can be figured with a flashy effervescence characteristic of the veneered furniture of the early 19th century, when this variety was most popular. The new mahogany of early-19th-century American Classical Revival furniture, French Restoration pieces, and English William IV furniture is of Honduran.

Most of the great mahogany stands were largely depleted by the end of the 19th century. Traders searched South American and African coasts for fresh supplies and mahogany of similar variety was found, but it was not equal to the quality of the timber that had been available to cabinetmakers for the previous 200 years.

Identifying mahogany by its possible origin is tricky. Cargoes of mahogany shipped in the 18th and 19th centuries were often an amalgam of wood from different sources—frequently muddled by Spanish importers who avoided English taxes on wood from Spanish possessions by transporting loads through British middlemen in Jamaica. But the question of where the mahogany in a specific piece once grew has no bearing on the primary issues of authenticity and value. Top specialists judge a piece of mahogany from what they see before them: its texture, the movement and closeness of its grain, and the allure of its color and figuration. ●

George Read holds monthly three-day programs in Charleston, South Carolina, that teach the basics of buying and selling art and antiques. For information on upcoming programs, call 888-467-0440 or e-mail him at geread@mindspring.com.




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Space limitations prevent sourcing of all items. Items not mentioned are from owner's collection.

102 POTOMAC REVIVAL

Pages 102 to 111. Designer: **Albert Hadley;** 212-888-7979. **Upholstery and curtain fabrication**—A. Schneller & Sons (T); 212-695-9440. **Staircase carpet**—Patterson, Flynn & Martin (T); 212-688-7700. *Drawing room:* **Chandelier,** Russian 18th century—H.M. Luther Antiques (R,T); 212-439-7919. **Oval mirror**—Mallett (R,T); 011-44-207-499-7411. **Sideboard,** Regency-style—Malmaison Antiques (R,T); 212-288-7569. **Outdoor sculpture** by Bruno Romeda—Kouros Gallery (R,T); 212-288-5888. *Reception room:* **Roundabout,** custom by designer. **Roundabout fabric,** Lara #2608-71—Zimmer+Rohde (T); 212-758-7925. **Bullion fringe**—M&J Decor (T); 212-704-8000. **Curtain fabric,** ticking stripe—Hinson & Co. (T); 212-688-5538. *Crystal room:* **Chair upholstery,** leather custom—Falotico Studios (T); 212-369-1217. **Antique place settings**—Bardith (R,T); 212-737-3775. *Dining room:* **Pedestal dining table**—Smith & Watson (T); 212-686-6444. **Chairs,** custom by designer. **Chair fabrication,** Albert Hadley exclusive—Deangelis (T); 212-348-8225. **chair upholstery**, leather—Falotico Studios, see above. **Curtains,** Madeline Stripe #C290101—Christopher Norman (T); 212-644-4100. **Chandelier; Venetian mirror**—H.M. Luther Antiques, see above. *Sitting room:* **Sofa; ottoman**—custom by designer. **Club chair, curtain and pillow fabric,** Bloomsbury chintz #2615—Cowtan & Tout (T); 212-753-4488. **Sofa fabric,** Paisley Matelasse #0100-01—Carleton V (T); 212-355-4525. **Sheaf of Wheat table**—Paris to Provence Antiques (R,T); 212-750-0037. **Carpeting,** wool looped pile—Patterson, Flynn & Martin (T), see above. *Guest room:* **Wall and curtain fabric,** custom-printed Katie Stripe in ivory on oyster—d.d. Tillett (T); 212-737-7313. **Chaise**—custom by designer. **Bed cover,** hand-quilted and embroidered—Penn & Fletcher (T); 212-239-6868. *Master bedroom:* **Bed,** custom by designer. **Headboard, footboard fabric,** Ecuyere Lampas #81929-00/110—Brunschwig & Fils (T); 212-838-7878. **Carpeting,** custom wool and silk—Edward Fields (R,T); 212-310-0400.

112 RADICAL REHAB

Pages 112 to 119. Architects: **Gisue Hariri & Mojgan Hariri;** 212-727-0338. *General contractor:* **Angelilli Construction;** 914-666-6262. *Structural engineering:* **Ahneman Associates;** 203-869-7707. *Throughout:* **Translucent Wall panel system**—Kalwall (M); 800-258-9777. *Living room:* **Coffee table,** Christian Liaigre; **mandarin leather chair**—Holly Hunt Collection (M); 312-329-5999. **Leida throw**—Muse (M); 866-212-6873. **Charles sectional sofa**—B&B Italia (M); 800-872-1697. **Carpet**—Odegard (T,M); 800-670-8836. *Family room:* **Sofa**—B&B Italia (M); see above. **With A Twist** and **Dirty pillows**—Inhabit (M); 800-830-5075. *Dining room:* **Ya Ya Ho pendant cable lamp**—Ingo Maurer (R); 212-965-8817. *Master bedroom:* **Bed**—Room Interior Produ (M); 866-766-6692. **Pillowcases and shams,** Lir in ivory; **mohair coverlet** in ivory; **laced leather p low** in orange—Matteo (M); 888-628-8361. **Si table**—Tucker Robbins (M); 212-355-3383. **Tiz lamp**—Artemide (M); 631-694-9292. *Kitch* **Beechwood cabinets**—IKEA (R); 800-434-453 **Wall ovens; cooktop**—Dacor (M); 800-772-777 **Hood**—Thermador (M); 800-656-9226. **B stools**—Knoll (M); 212-343-4000. **Sink and fa cets**—Elkay (M); 630-572-3192

120 A DIFFERENT DIVA

Designer and muralist: **John Pascoe;** 347-513-1595

126 ENCHANTED FOREST

Pages 126 to 133. Landscape designer: **Jerome Roc erolle,** Shanti Bithi Bonsai Nursery; 203-329-07 *Web site:* www.shantibithi.com. **Jade Bridge**—Bo House (M); 978-779-6464. **Japanese maple trees** Greer Gardens; 800-548-0111.

134 BEVERLY HILLS ROMANCE

Pages 134 to 141. **Architect:** Bill Ingra 205-324-5599. **Decorator:** Ann Carter; 601-981-582 *Entryway and hall:* **Iron grilles; metal lig fixture,** custom—Mario's Iron Works (R,T 323-658-8833. **Round ceiling fixture**—Paul Ma Design (T); 310-659-8190. **Cabinet**—Nierma Weeks (T); 310-659-6876. **Black ceramic vas candlesticks; gold Buddha; plant holder** J.F. Chen Antiques (R,T); 323-655-6310. *Livi room:* **Coffee table,** Alcot #3007—Dessin Four through Kneedler-Fauchere (T); 310-855-131 **Antique millstones** with stands, Orchids de O through Kneedler-Fauchere, see above. **Lamp,**



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Bollincina, Champagne #80013-01; **shade,** Palazzo-minuit #80018-04—Donghia (T); 310-657-6060. **Small antique pillow** (on child's chair) by Becky Vizard—BViz Designs (R,T); 318-766-4950. *Web site:* www.bviz.com. **Carved armchair,** Farnesina #542—Patina through Kneedler-Fauchere, see above. **Fabric** on upholstered armchair, Richelieu #5416—Fortuny (T); 212-753-7153. **Antique textile pillow,** yellow silk embroidery, by Becky Vizard, see above. **Glass torso sculpture**—Maurice Alvarado through Ann Connelly Fine Art (R,T); 225-927-7676. *Web site:* www.annconnelly.com. *Dining room:* **Dining table,** custom—Mario Magro; 310-276-4831. **Chairs,** antique—Licorne Antiques (R,T); 323-852-4765. **Slipcover fabric** on chairs, Ascot in Muscat—Donghia, see above. **Chinese ceramic vases**—J.F.Chen Antiques, see above. **Drapery fabric,** Linen Ineffables #LI 60025-25—Scalamandré (T); 212-980-3888. *Kitchen:* **Island**—custom by architect. **Chandeliers,** custom—Mario's Iron Works, see above. **Sofa fabric,** Tiepolo/Mancha—Classic Cloth (T); 212-593-2060. **Pillow fabric,** Cordoba All-over—Scalamandré, see above. *Terrace:* **Rattan furniture**—Grange (M); 415-863-6406. *Master bedroom:* **Paintings** by Amy Dixon and Karoline Schleh—Ann Connelly Fine Art, see above. **Gold side table,** Bijoux #4019; **Black lacquered side table,** Camrose #4017—Dessin Fournir through Kneedler-Fauchere, see above. *Music room:* **Armchairs,** Mandarin—Holly Hunt (T); 212-755-6555. **Armchair fabric,** Puntini USA #26578, Scalamandré, see above. **Striped carpet,** Aga John (T); 310-657-0890. **Bronze pedestal table,** Alexandra—Corbin Bronze (M) through David Sutherland (T); 310-360-1777.

142 IN A NUTSHELL

Pages 142 to 145: Nut branches: **Glass vase**—Calvin Klein Home (R); 877-256-7373. *Pistachio dessert:* **Glass beaker**—Takashimaya (R); 800-753-2038. *Fabric:* **Tundra,** #8676—Larsen through Cowtan & Tout (T); 212-753-4488. **Horn spoon:** Clio (R,T); 212-966-8991. *Nut tart:* **Napkin and round nickel tray**—Calvin Klein Home, see above. *Cocktail and nut medley:* **Classic martini glass**—Tiffany & Co. (R); 800-526-0649. **Aldo Tura lacquered parchment bar set**—Eric Appel Antiques (T); 212-605-9960. **Sabatini teaspoon,** 12 per set; **sterling-silver Taxco cocktail pick; silver round dish**—Deco Deluxe (R,T); 212-249-5066.

143 BLACKBERRY FARM

Blackberry Farm, 1471 West Millers Cove Rd., Walland, TN 37886; 888-437-7956. *Web site:* www.blackberryfarm.com.

162 WINDOW DRESSINGS

Designer: **Eric Cohler Design;** 212-737-8600. **Fabric** for drapes and valance, New Chantilly #F2625-04; **fabric** for table skirt and two pillows, Albury Check #F2304-04—Colefax and Fowler through Cowtan & Tout (T); 212-753-4488. **Trim** for drapes, #977-17536, color: 302; **gimp** on bottom of valance, #982-30702, color: #166; **trim** on skirt, #977-27825, color: 325—Samuel & Sons Passementerie (M); 212-704-8000. **Trim rosettes,** Villa, color: Medici Pearl—Robert Allen (M); 800-333-3777. **Fabric** for window seat cushions and throw pillows, Multi Bouclé, color: Mineral Blue—Beacon Hill (M); 800-333-3777. ■





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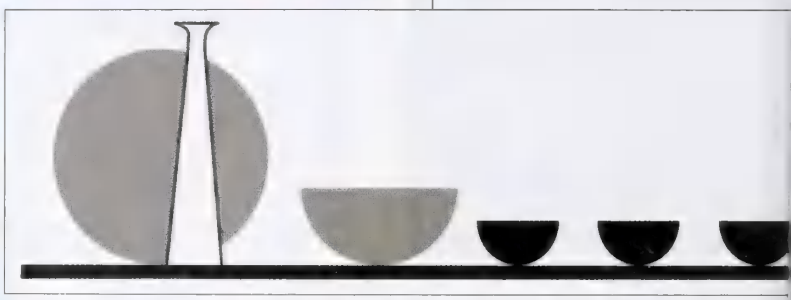
Perfectly **Composed**

How to arrange objects for maximum impact



Photo left and schematic below: Here are the requisite small, medium, and large elements. The lineup becomes much livelier with the simple gesture of setting the slim vase in front of the round plate.





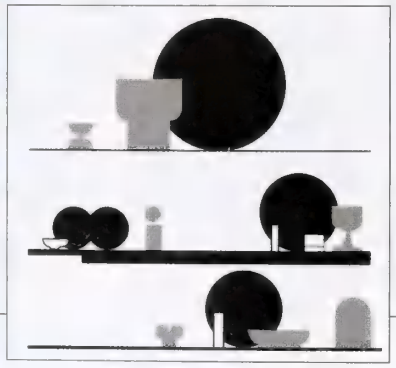
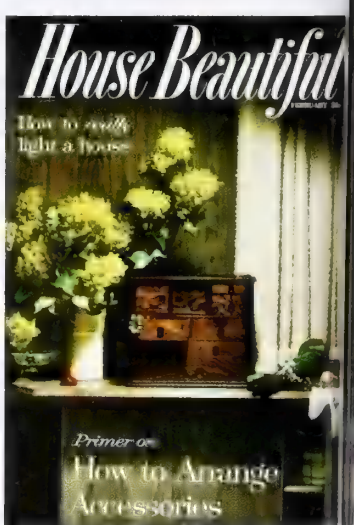


Photo far left and schematic left: Each separate arrangement is strong enough to stand by itself, but the repetition of circles links all four together.

FOR THE AVERAGE READER WHO WASN'T SURE SHE COULD MOVE A vase two inches, add a bowl of apples and a spray of tulips, and make her coffee table look like a still life by Cézanne, the February 1958 *House Beautiful* came to the rescue and set out to demystify the art of arranging accessories. Our suggestions still apply.

First, the editors debunked the notion that cost has anything to do with the quality of a composition and reminded readers of the beauty of everyday objects like a straw place mat or a seashell. Next they reduced each element of their sample vignettes to an outline, training the reader to see each object as pure form. It's then easier to spot the relationships among them: the most pleasing compositions include something tall, something of medium height, and something low. There may be a similarity of shape or color or texture that connects them, or even more striking—a contrast. Often the most intriguing arrangements are asymmetrical. As *HB* wrote, "Symmetry is static, and cannot hold your interest. Beauty comes easier when you work with threes, fives, sevens." It helps to think in dynamic terms. "An arrangement should be like a phrase in music. It should develop, reach a height, and then end quite positively."



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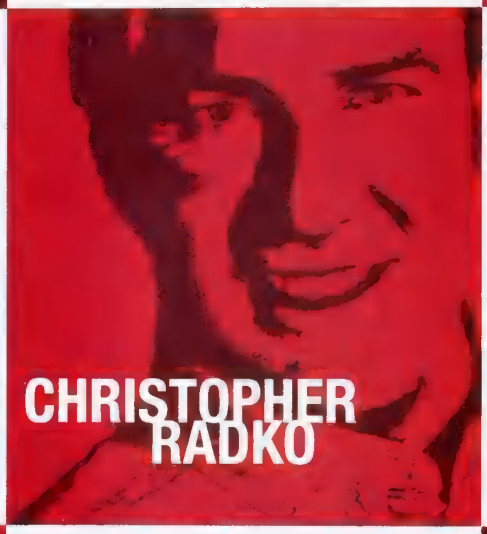
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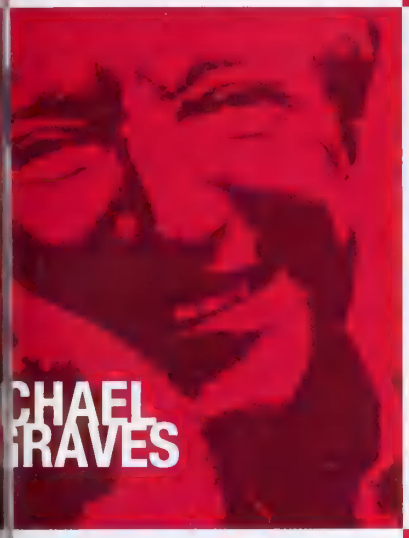


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FEATURES

DECEMBER

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By Ted Loos

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Decorator Barry Dixon melds Mediterranean and urbane elements in a residence near Washington, D.C.
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A large tree surrounded by brightly wrapped Christmas gifts anchors the seasonal decor in the main building of a compound in Darien, Connecticut.
Photograph by Keith Scott Morton

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New York

House Beautiful

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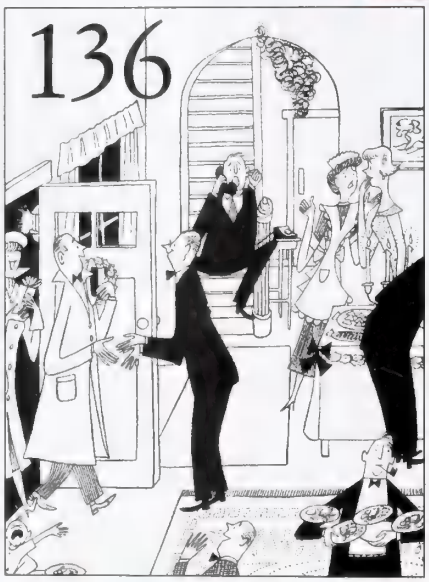
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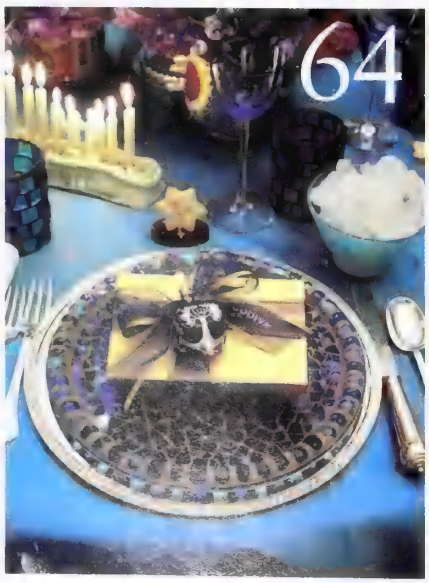
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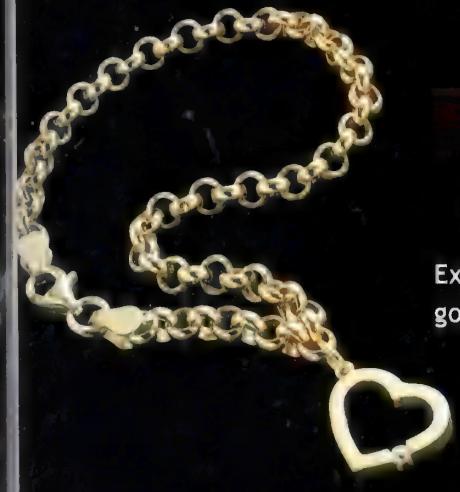
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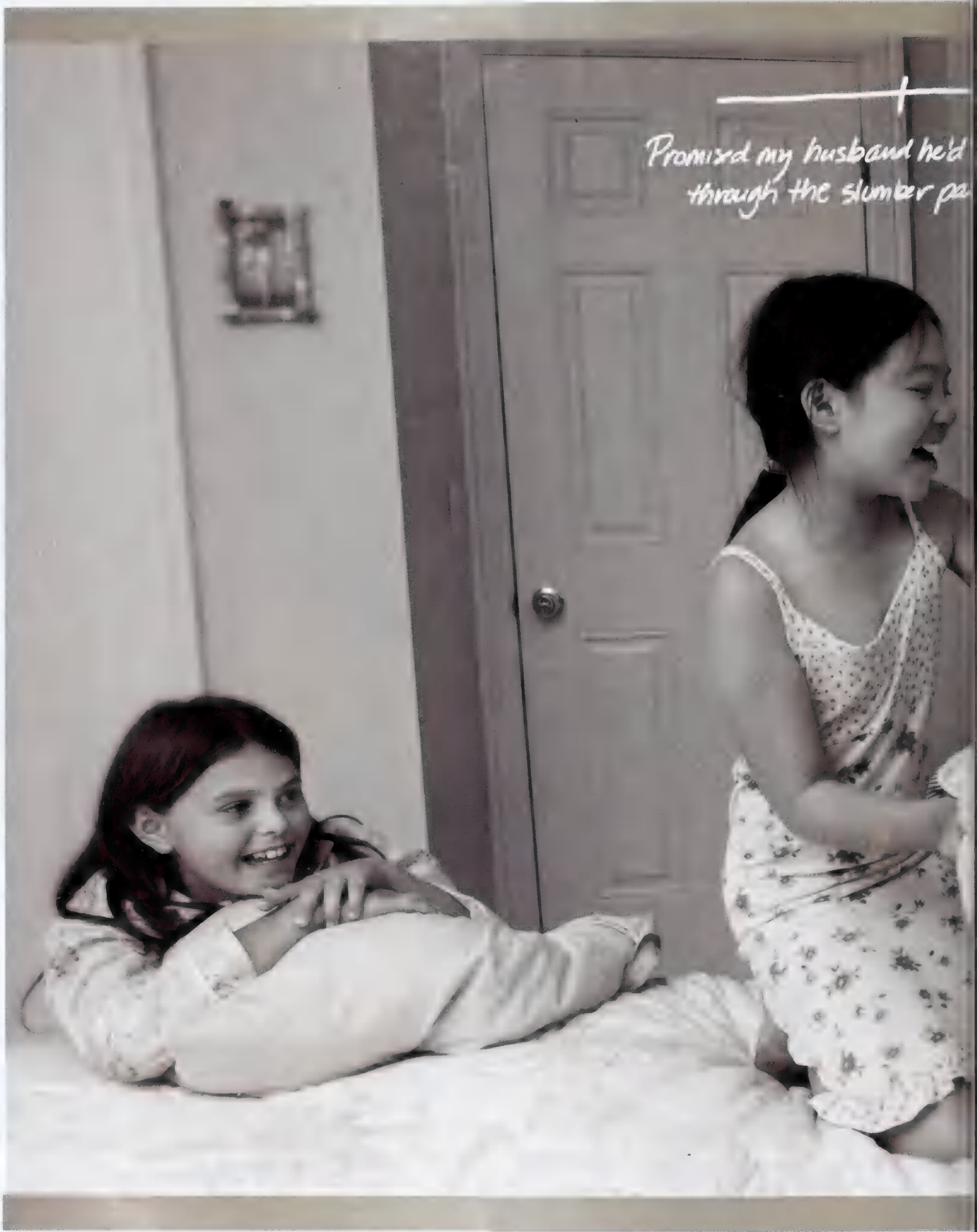
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Age of Enlightenment

"Taking It With You" by Eric Cohler ["Thoughts of Home"] in the October issue was enlightening. I've never read an article in a home design magazine that combined so much erudition with the heart-tug of nostalgia. Anybody who can mention *I Love Lucy* in the same essay with John Soane, Billy Baldwin, and Mies van der Rohe deserves more than a feature in your magazine—Cohler should be writing a monthly column for you!

I've seen his classic interior designs in magazines before, but I never realized he was such a talented writer as well. Hat's off to you for finding an original voice.

Larry Charles
via e-mail

Vibrant Inspiration

I am an avid reader of *House Beautiful* and was recently searching for outside-the-box design inspiration. I found it in "Retro Chic" [October]. I really love the vibrant way Stephen Elrod decorated his home. I am moving into a new place soon and want a fresh start and he has inspired me to use the same bold colors from top to bottom.

Gayle Engels
via e-mail

Preserve Preservation

I read Mark Mayfield's editor's letter in the September issue and could not agree with him more. A bit of America, as well as a piece of our souls, is lost with each historically significant building that is demolished to make way for what some people believe are bigger and better developments.

Philip J. Kuchma
via e-mail

Please send your correspondence to hbmail@hearst.com or to Letters, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.

Oberto Gili ▸

A native of Italy, Gili ("New Orleans Classic," page 116) first studied mathematics and physics at the University of Torino before moving to London to pursue a career in photography. Now living in New York, he has contributed to publications including *Town & Country, Travel + Leisure, New York* magazine, and British and Spanish *Vogue*. A collection of Gili's photographs, *Luxury of Space,* has just been published by Assouline.





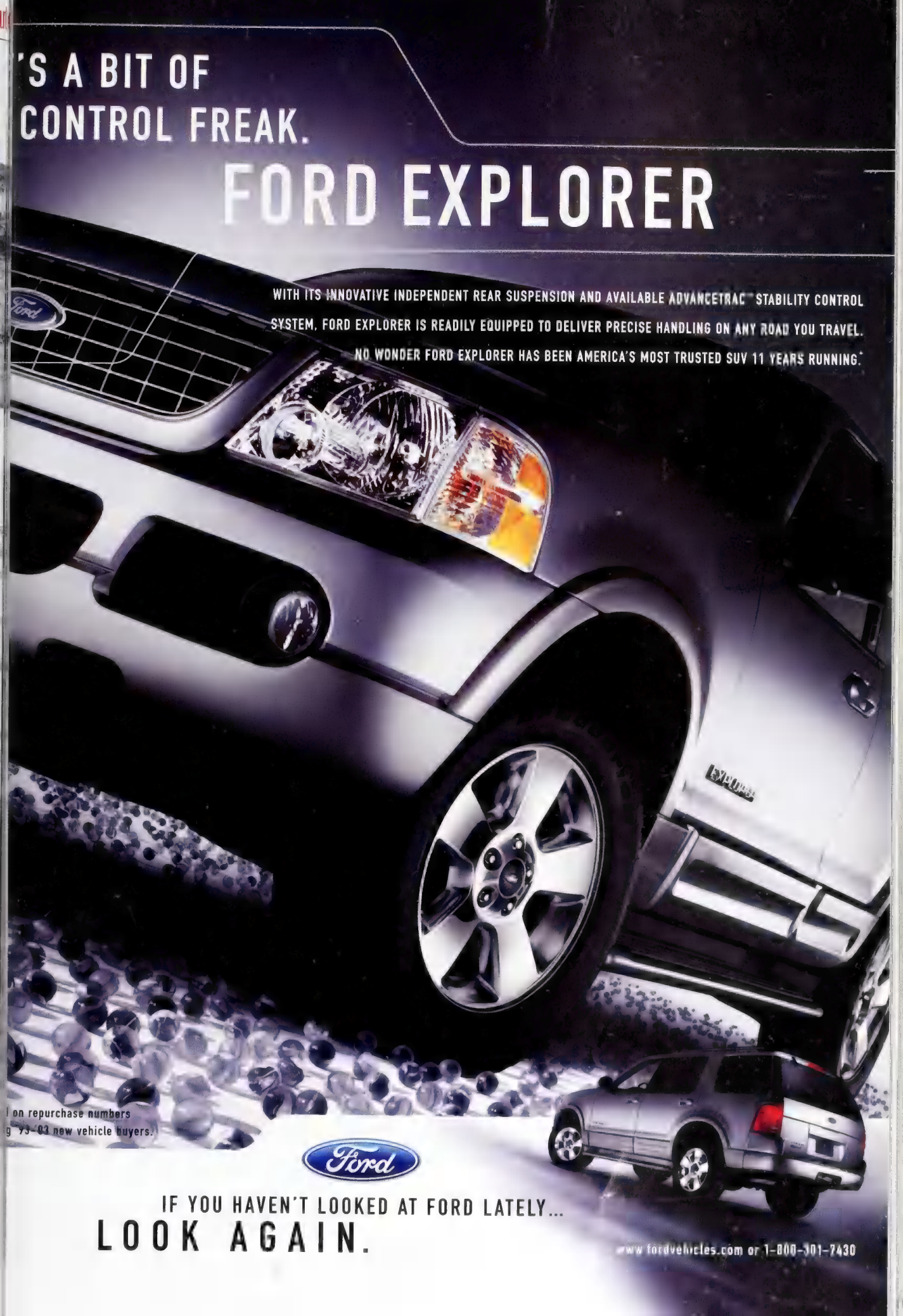
◂ Julia Szabo

"I've never seen an interior desi
to flatter the homeowner's comple
and fashion sense, but that is ex
what he has done," says Szabo
house designed by Barry Dixo
Potomac, Maryland ("Splendid
ette," page 82). Szabo writes a
culture and style for *The New
Times Magazine* and *Departures*
has designed a room for DogHa
showhouse on view this month in
adelphia. She lives in New York
her family of rescued dogs and cat

Rick Bass ▸

Bass ("Montana December," page 44) is the author of 18 books of fiction and nonfiction, including the recent fiction collection, *The Hermit's Story* (Houghton Mifflin, $22) and the novel, *Where the Sea Used to Be* (Mariner, $14). He lives in the Yaak Valley of northwestern Montana, where he is active in several grassroots environmental organizations, all concerned with the protection of the last roadless lands in the national forests.




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LET IT SNOW





Last year—on December 20th—my family and I moved into the house that we had liked from the moment we first saw it with our real estate broker, Jackie Carroll. Five days later, on Christmas Day, a storm dumped 18 inches of snow on our lawn. We were still trying to negotiate our way around unopened boxes in the house as the snow mounted outside. As a Southerner I had always hoped for a white Christmas, but this was extreme, to say the least. Nevertheless, the previous owner had left us with a winter's worth of firewood, and we revved up the fireplace long before the snow stopped falling.

It was a winter scene that was quite wonderful, and even more so because my parents flew in the day after Christmas to spend the remainder of the holidays with us. We didn't know at the time that this was just the beginning of what would become one of the coldest, snowiest winters in New York history. I learned quite a while ago that snow can be beautiful when it's falling, but it's quite another matter when you have to go to work in it. We didn't see the grass in our yard for two months after Christmas as one snowstorm after another came along.

But during the holidays it was incredibly special, and I'm hoping for a repeat performance from the weather year. Even though we had just moved in, we were able to put up a tree in the living room on Christmas Eve. I tate to mention that the entire thing—lights, ornaments, and all—came crashing down an hour after we decor it. Yours truly, who prides himself on having put up a zillion trees over the years, didn't do a very good job of se ing the tree in the stand. Oh well; we picked it up, started over, and it looked better the second time around—n mind that we lost a few ornaments in the fall.

This year, fully aware that I could end up as a caricature from *National Lampoon's Christmas Vacation,* I'm g to go all out with holiday lights on several spruce trees that we have in our yard. Hopefully I won't repeat the s



TIMOTHY GREENFIELD-SANDERS

in the film in which Chevy Chase finally manages to get all of the exterior lights on, half the city goes dark when his electric meter spins out of control. And unlike Ch I'm making it an all-white light affair. Clearly I wouldn't want to disturb the peac radiating those red and green bulbs I remember from childhood. And I'm promi there will be no red plastic Santa Clauses with sleigh and reindeer on my roof. Bey that, all bets are off.

Whatever your religion, and in whatever way you choose to participate in the day season, I hope you'll remember to enjoy it amid all the hustle and bustle. It se like the holiday shopping season begins earlier every year; the streets are jammed, theaters are filled, and the traffic is unbearable. Frankly, no amount of holiday e tainment can compare to a quiet evening at home, watching that crackling fire close friends and family. And of course, for me at least, keeping one eye peeled on tree in the corner, making sure it stands straight and true.

Cheers,

Mark Mayfield


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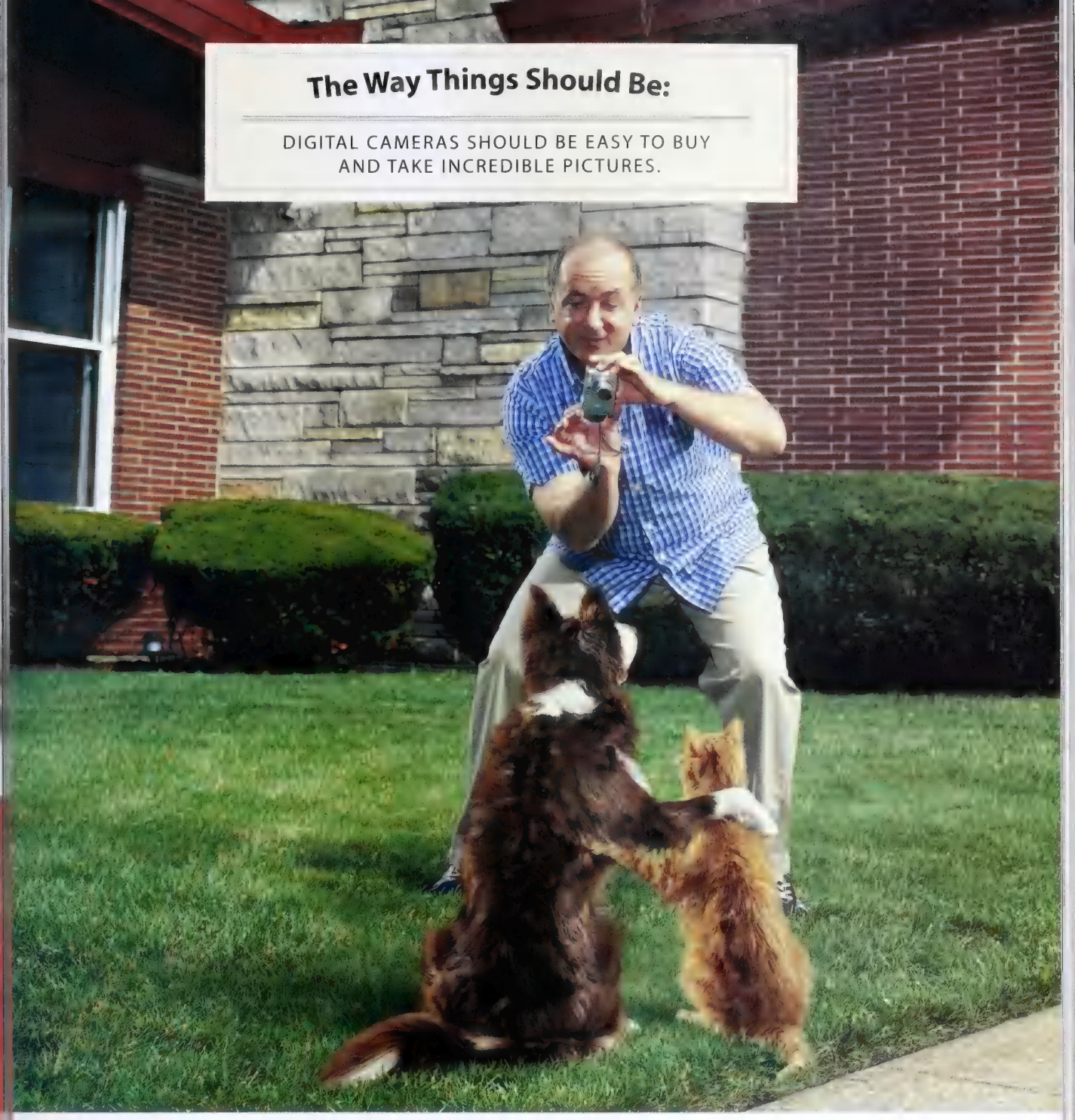
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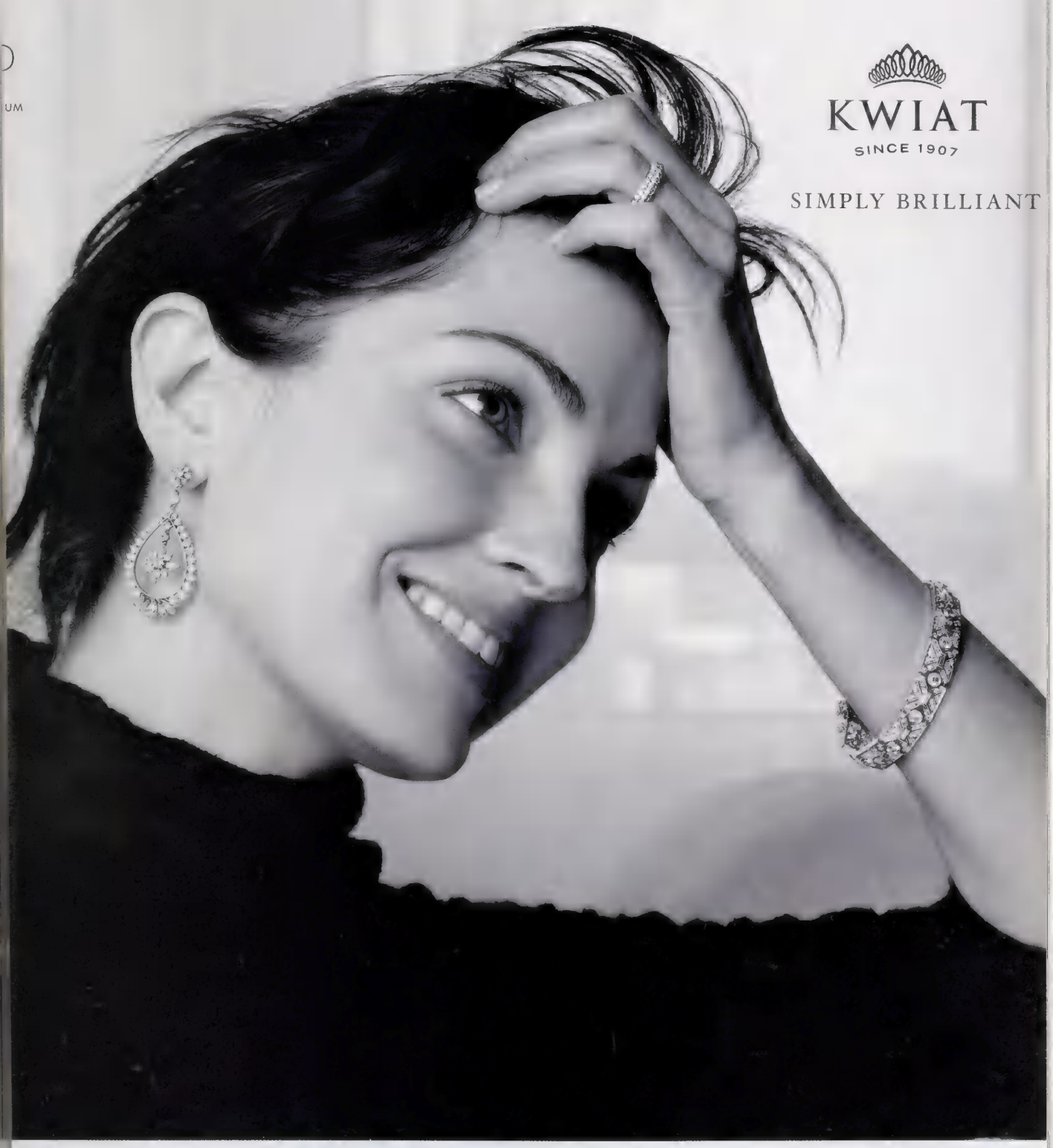
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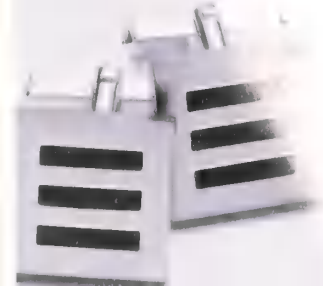


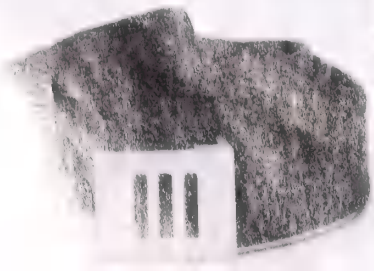
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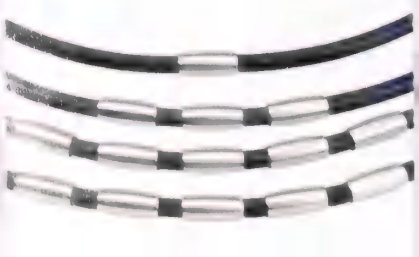
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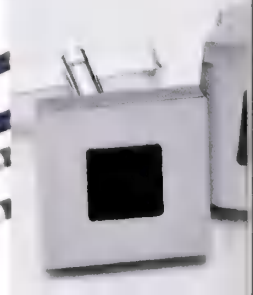
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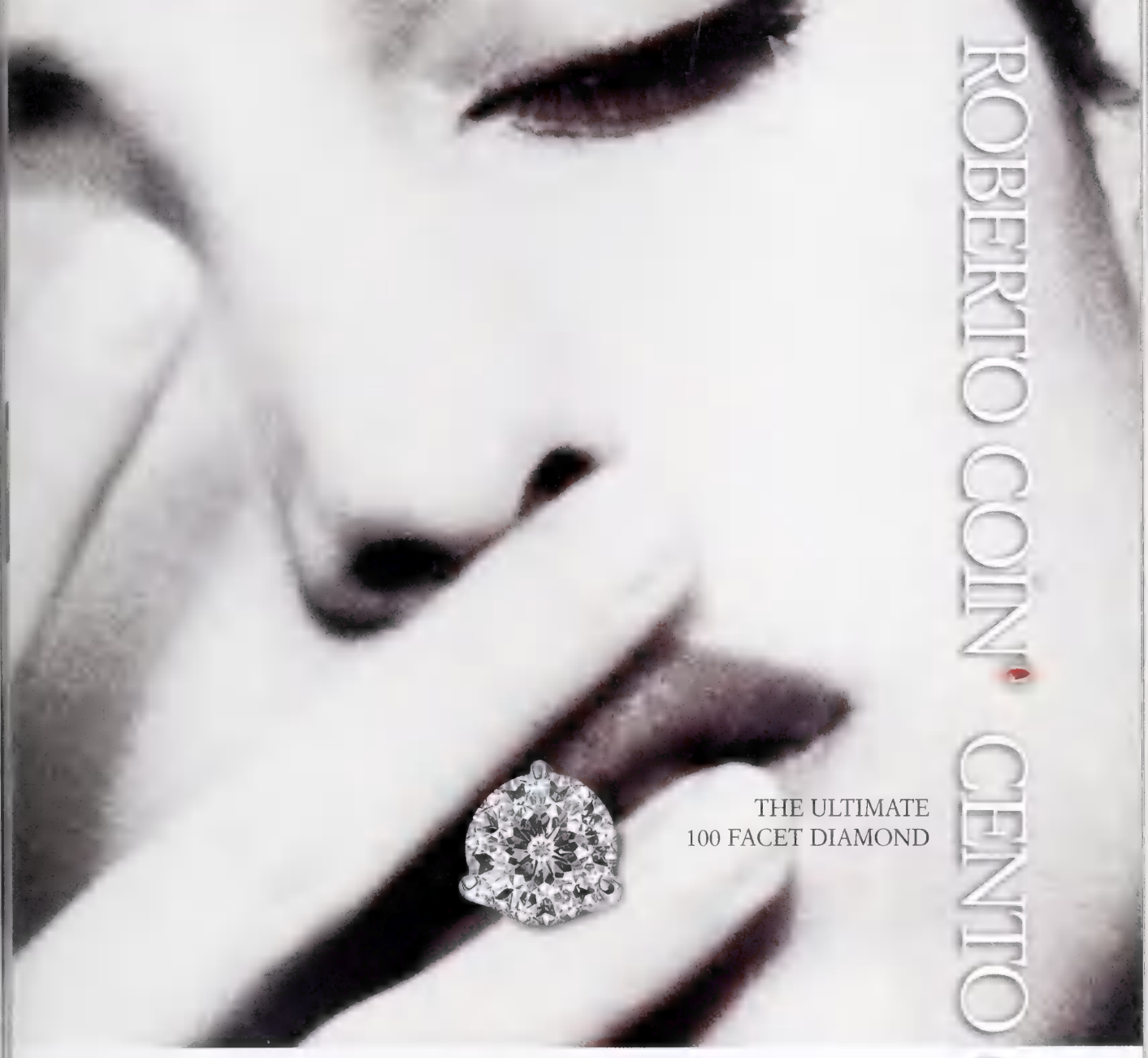
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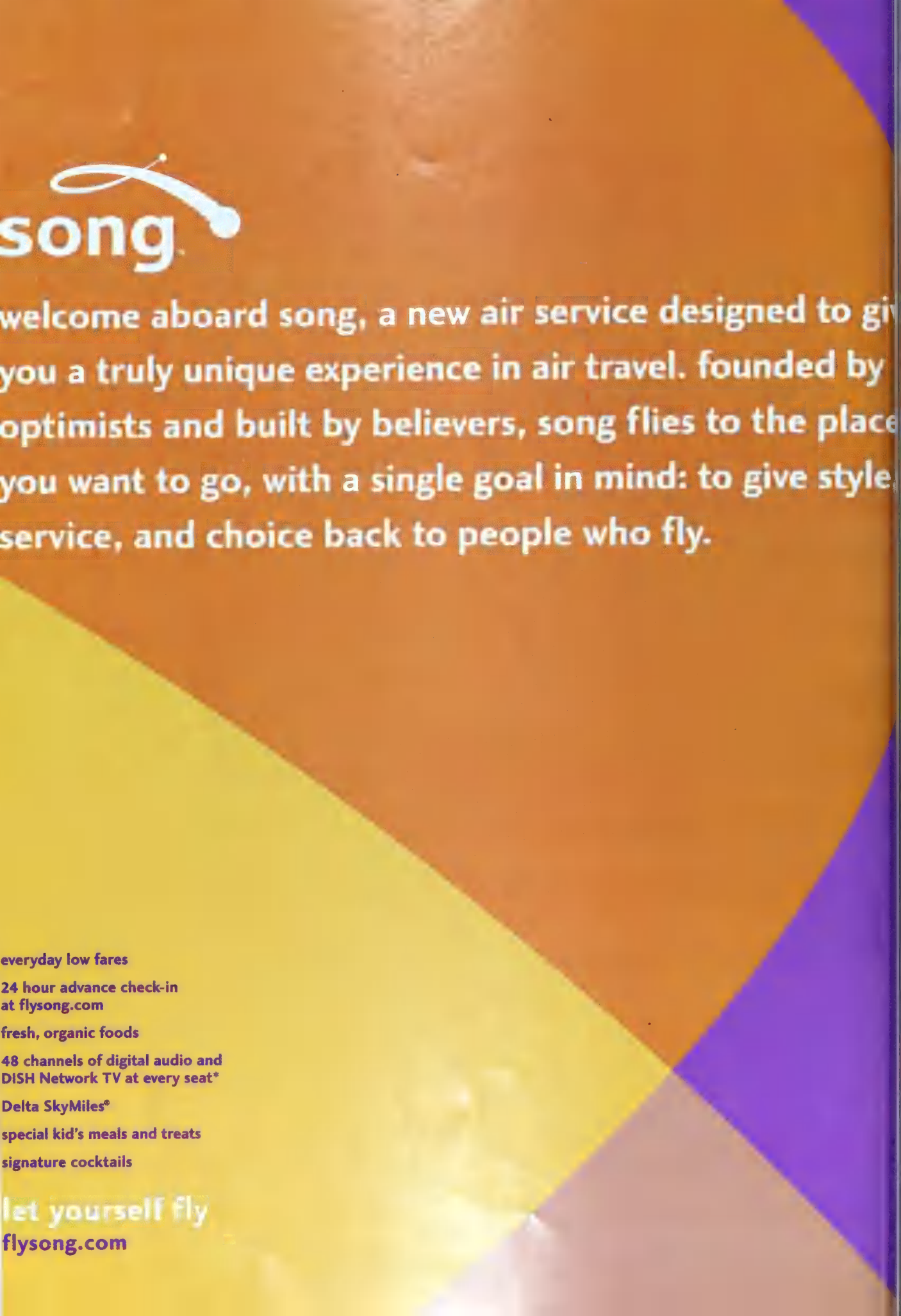
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Glamorous gifts to brighten a hostess's holiday



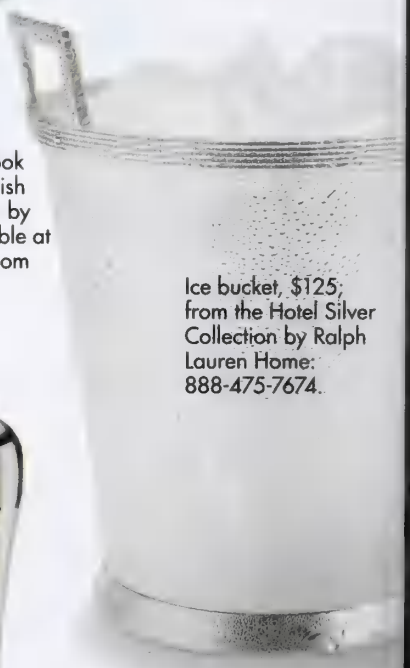
Seven Deadly Sins chocolates, $30; from Red Envelope: 877-733-3683.



Slim Aarons: Once Upon A Time, $75; a book of photos of lavish living published by Abrams, available at www.amazon.com



Portavino leather wine rack, $150; by Cassamidy through riadhworks: 401-277-4949.

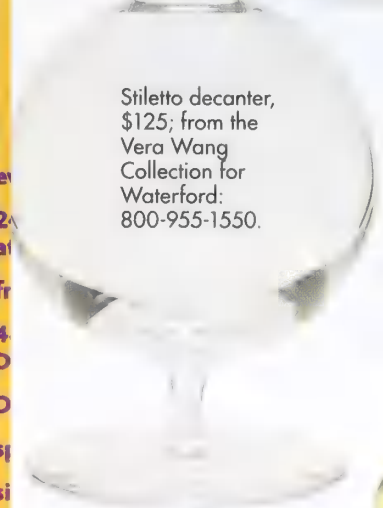


Ice bucket, $125; from the Hotel Silver Collection by Ralph Lauren Home: 888-475-7674.





Flow fruit bowl, $95; by Droog Design at MoMA Design Store: 800-447-6662.



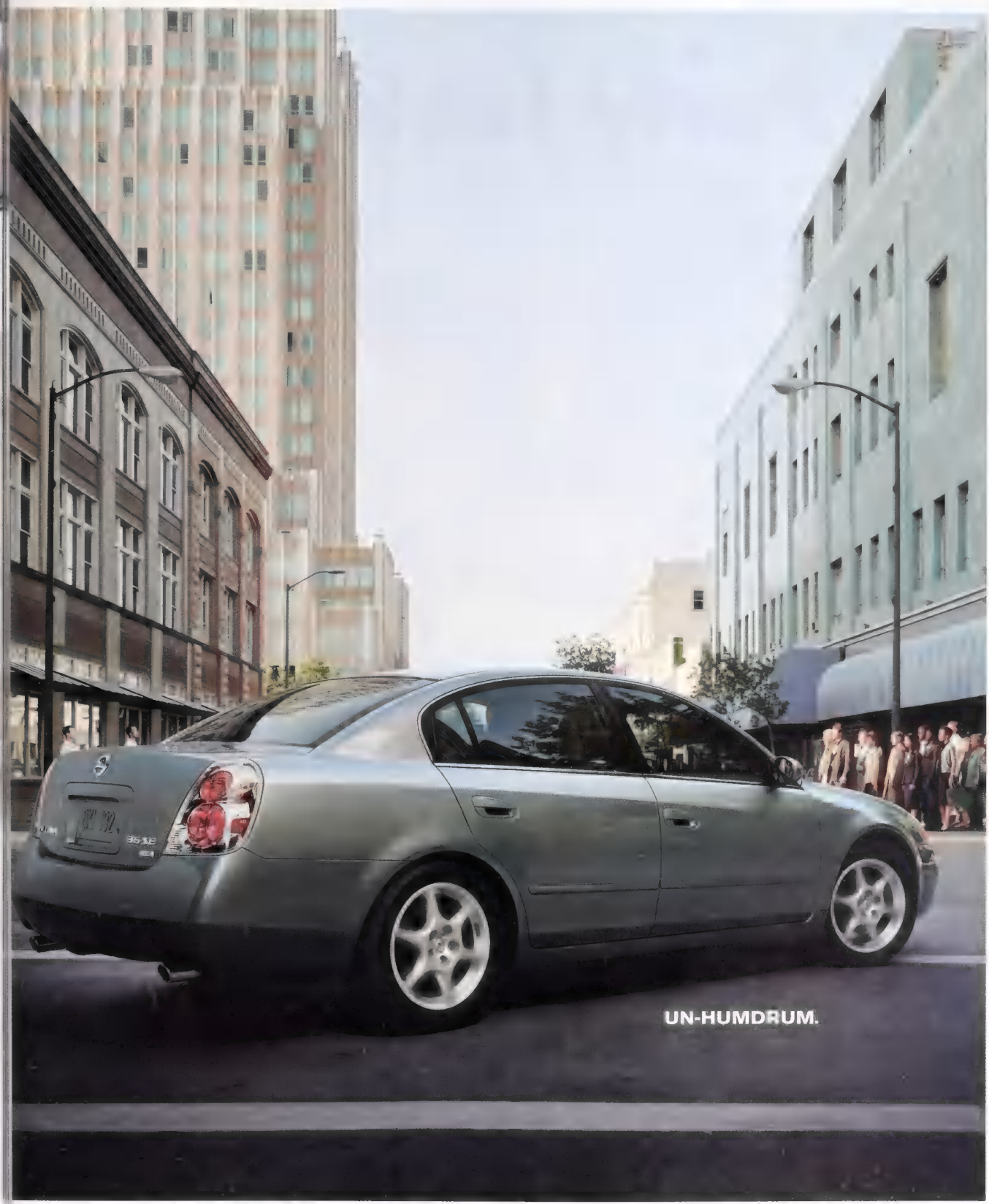
Stiletto decanter, $125; from the Vera Wang Collection for Waterford: 800-955-1550.

Mariebelle porcelain hot chocolate cups, $70 a pair; by Rosenthal for Mariebelle: www.mariebelle.com.



Blue Bar 3-CD set, $51; music played at the Berkeley Hotel in London, available at www.amazon.com.





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Producers: Carolyn Sollis and Elaine Wrightm
Photographer: Joshua Sheldon

Five **Party Tables**

You can't go wrong with red



Dedar's Brio in color 4 rosso is a flocked calligraphic design; edging is a velvet gimp from M&J Trimming.

An allover leaf design, Lau Ashley's Homestead #LA10 in berry, comes from Krave braid trim is from So Good



Abstract shapes in a broad repeat give Clarence House's Giza #34007-1 a modern look.



Scalamandré's St. Bart's #36230-006 is a bold stripe that is conveniently stain-resistant.





Scalamandré's large-scale Dorset Plaid #36176-005 is a linen-silk mix taffeta; the bullion trim is #FB1331-016 in rose.

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Writer: Carolyn S
Producer: Marisa Marcant

Add Holiday Sparkle

Get into the spirit of the season with these festive arrangements

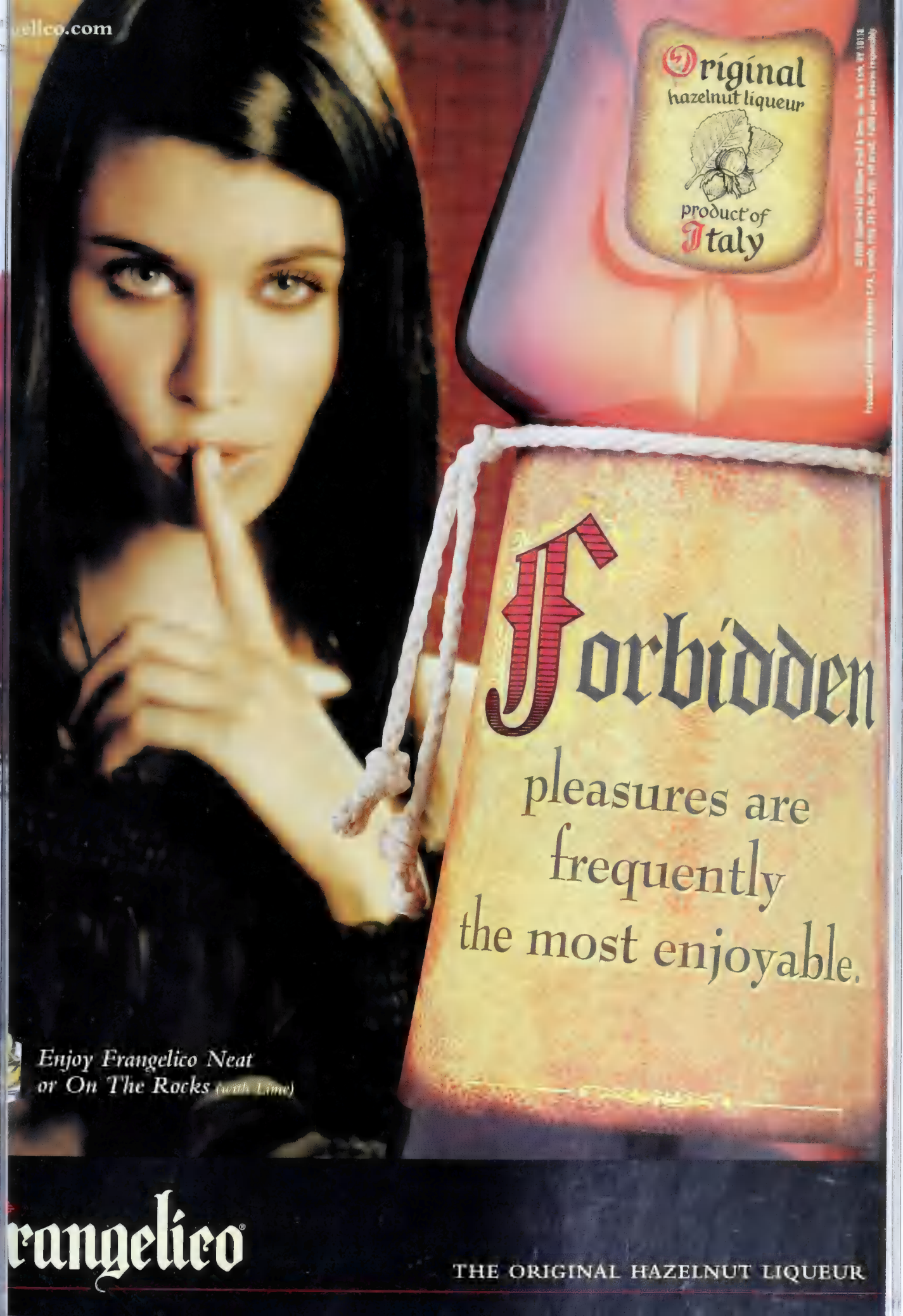
DESIGNING A SHOW-stopping focal point for your holiday table is hassle-free and fun when you combine seasonal fruits and flowers in silvery containers. *House Beautiful* asked top London floral designer Jane Packer, who runs an American outpost at the Terence Conran Shop in New York, to create five festive arrangements. "A strong color palette of reds and silvers works well in a variety of interiors, from the traditional to the contemporary," says Packer. "My philosophy is less is more, so keep arrangements simple and dramatic." >



Amaryllis and viburnum berrie are paired with the Garrison vase from Ralph Lauren Home.

TIPS

- For a traditional arrangement, leave flower stems long so they are double the height of the container being used. For a modern look, cut flowers so they fit low in the vase.
- Centerpieces should be either low enough to talk over, or high enough to talk under.
- Use a maximum of five elements for each arrangement – more than that looks cluttered and sloppy. Three ingredients are ideal; when used boldly the results can be very dramatic.


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Clockwise from left: Sugared fruit arranged a a hammered sterling silver centerpiece from Tiffany & Co. makes an ideal focal point. Two colors of carnations are grouped in the Marte vase from Christofle. Currants and silver-paint pomegranates are combined in the Luna bow from Nambé. An arrangement of pomegrana pepper berries, and holly berries fill Buccellat Villa Palladio centerpiece from Michael C. Fin For more details, see Resources. ●

TIPS

- To create a sugared fruit display, dip individual pieces in egg whites and roll in superfine sugar. Don't overcoat—allow the fruit's natural color to show through.

- Work with flowers in different shades of the same color rather than contrasting hues.

- Feel free to mix textures but don't overdo it. If you use one type of feathery flower, mix it with a solid round bloom.

- Line up several silver tumblers filled with low flowers down the center of your table and intersperse them with votive candles.


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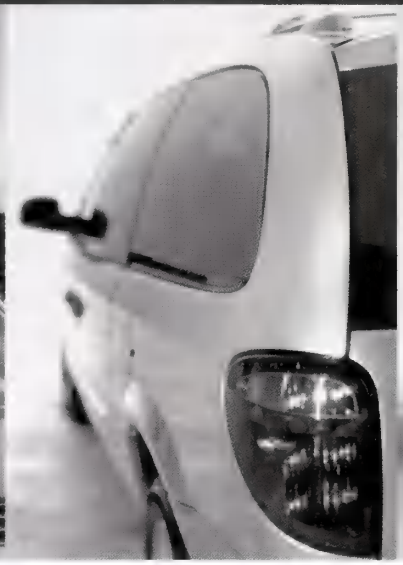














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By Rick Bass

Montana December

In a tiny mountain town near the Canadian border, a father sees Christmas through his daughters' eye

DRAMA! ON THE DAY OF THE SCHOOL CHRISTMAS play, Wendy, the lead actress, is sick, throwing-up sick, fever sick. Her part in *Santa Claus and the Wicked Wazoo* is none other than the Wazoo herself, and as she is an eighth-grader, it's her last year to perform before she graduates and heads on to high school down in Troy. Her classmate Karen can't take her part because Karen is Mrs. Claus, often in the same scene as the Wicked Wazoo (whose goal is to spoil Christmas).

If Wendy doesn't rally, it will be up to my daughter Mary Katherine to learn the part—not just the forty lines, but the timing, blocking, entrances, and exits—in addition to keeping her part as "Martha, a peasant girl." There are only five girls in the Yaak, Montana, elementary school this year—the eighth-graders, Wendy and Karen; Mary Katherine in the fourth grade; my oth daughter Lowry in first grade; and Chiena in kindergarten.

Mary Katherine doesn't find out about Wendy's illness un mid-morning on the day of the play but gets right to work. S and Karen spend the day practicing, and when Mary Katheri comes home that afternoon, she's cool as a cucumber, casual a confident: not arrogant, just confident. She has neither stag fright nor overconfidence. Just another day in Paradise.

My wife, Elizabeth, and I would be jittery, and I can't he but think that this nonchalance on Mary Katherine's part one of the products of place. She enjoys the myriad benef of attending a two-room log school in which all the differe grades sit together and interact every day, year in and ye out, like family—learning lessons such responsibility and loyalty in addition to t prescribed curricula.



It's a big deal, the Christmas play. Eve year the whole town shows up, hermits a all. The plays are always delightful, a afterward there are cookies and cakes, a the kids and all our neighbors sing Chri mas carols in our log cabin community ce ter. Here we are, up near the Canadian li in the middle of the forest and over fo miles from the nearest big town, and it's ju nothing but sweet.

It is a revelation to see Mary Kathari come swashbuckling out from behind t curtains, booming that laugh of the gre villainous Wazoo. And a revelation aga when Lowry, in her pink glittering balleri outfit, comes twirling out to center-stag hands poised over her head in a gracef elegant ballerina pose and cries out, "He help!" For me, with my recluse tendenci it's a profound witnessing to learn tha don't necessarily have to pass on all of r less-than-wonderful attributes to my ch dren. They will likely be better in the wo than I am, and already have something give to the world, and are giving it.

Outside, it's snowing hard. The p benches in the community center are pack shoulder to shoulder and the woodstoves a popping. The beauty and purity of the



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NEXIUM works by "turning off" many of the pumps that produce acid. Once the amount of acid has been reduced, NEXIUM can begin to heal any erosions caused by acid reflux disease. Most erosions heal in 4 to 8 weeks with NEXIUM. Your results may vary.

Talk with your health care professional to see if NEXIUM is right for you. NEXIUM has a low occurrence of side effects, including headache, diarrhea and abdominal pain. Symptom relief does not rule out serious stomach conditions.

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AstraZeneca

Please read this summary carefully, and then ask your doctor about NEXIUM. No advertisement can provide all the information needed to prescribe a drug. This advertisement does not take the place of careful discussions with your doctor. Only your doctor has the training to weigh the risks and benefits of a prescription drug for you.

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BRIEF SUMMARY Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B*—Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 778 were 65 to 74 years of age and 124 patients were ≥ 75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 10,000 patients (aged 18-84 years) in clinical trials worldwide including over 7,400 patients in the United States and over 2,600 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombo-cytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculo-papular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules. Barrett's esophagus, and mucosal discoloration. Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert. **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis), was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book.

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AstraZeneca

children fills the center with a love so dense that after the p is over we linger, not wanting to part; and when we open t door finally and step outside into the falling snow, that love adhering to us. Peace on earth and goodwill to men.

Such are the rhythmic cycles of our lives, here in this pla that-is-still-a-place, that the end of one thing can feel like t beginning of another. December is that way, as the last of t deer or elk is cut, wrapped, and frozen, the coming year's m stored away by the hunter. The snow is always down to the val floor by December—another beginning—and while the rest the world, including our relatives in the more civilized plac enter into the full frenzy of the Christmas season, things much quieter up here, amidst a complete absence of shopp malls. Yet the seasons are no less deeply felt. It's just hushed a slow—like walking in soft new snow at dusk.

It's the beginning of sleeping late, of play, of being able spend even more time with family. We begin wrapping jars huckleberry jam for gifts, and take the girls out into the sn for the annual Christmas card picture. Elizabeth gathers bou of cedar and pine with which to make beautiful, fresh-scen wreaths to mail to friends and family in the outside world.

Mary Katherine is dubious about Santa while Lowry is s a true believer, though as the days progress I notice that M Katherine comes back across the line, if only for one more ye Their Christmas lists are posted on the refrigerator. I susp that my girls are as cutthroat and mercenary as any child anywhere, but I have to laugh at Lowry's list—a pencil and p cil sharpener, a Barbie (I know, I know), and, most curiousl bottle of Wite-Out. Even Mary Katherine's list is modest: bo and CD's, a new pair of snow boots, and a pair of ski goggle

The holiday season begins for us, I think, on the day that get the Christmas tree. For as long as the girls have been abl walk, they have gone into the woods with me each year to f a tree—always a young Douglas fir. Finding the perfect on never easy. Any tree is beautiful in the forest, but we only l to bring one home one year that impressed Elizabeth far than it did us that we vowed to never again settle for anyth less than perfect.

I prepare the girls for the cutting as if we were going on a hunt. On Sunday night, before they go to bed, I tell them t when I pick them up after school on Monday, I'll bring their cr country skis, and we'll look for the tree. That they're as thri with this news as if it were Christmas itself pleases me greatly

It's bitterly cold when I pick them up, about fifteen degr but with a rare breeze that makes it feel closer to zero, and m snow coming any minute. I've brought a thermos of hot cho late, and on the way home we share a cup, drinking it out of screw-on top like duck hunters, and then turn on the little r where we always turn and get out where we always get out. girls are bundled up with as many clothes and coats as they wear, and I have more of my own larger coats in my backpa with the thermos. The sky is the color of plums, the c

f a seagull's back, the color of sharks, ne color of oystershell. We take turns reaking trail through the new snow like xplorers.

I'm glad the girls remember where we e going from all the other years. I'm ad to see what natural backcountry ski- s they are, having grown up on skis—ch a difference from my own south exas upbringing. As we move through e woods, seemingly the only living crea- res out and about in this vast snowscape d sleeping forest, there is a spirit that nanates from the three of us—a *happi- ss* that braids together to form a larger hole. I believe it's rare for an adult to perience, ever again, the happiness of a ild. There are a million different sorts adult happiness—satisfaction, pride, lief, euphoria—but what I feel, mov- g up that hill with my daughters in the proaching winter dusk, self-sufficient our skis and snowshoes, is a child's ppiness, and I cannot remember hav- g felt that in a long, long time.

Once we reach the ridge, we begin to counter the young Douglas firs grow- g in between older pines and larch. The ls are old enough this year to be good lges of physical character, bypassing aker or asymmetrical trees, and judg- g also which trees are too large, and ich are too small. We look for a long e. The wind blurs our eyes and some- es far-off trees look much better than ey really are. We'll ski and snowshoe wn into a bowl or ravine and up the er side to some such tree only to dis- er upon reaching it that it's not even notely like what we're after.

For a long time, we have been bring- back a Christmas tree that even Eliza- h admits is perfect, with every branch, ry needle, balanced and symmetrical. hough the girls are not aware of any sort pressure, I'm less secure. As the dusk pens, we travel farther, looking hard.

We pass over the stippled, methodical ils of deer and the seemingly aimless cks of snowshoe hares. We cross the cks of a mountain lion, one that I sus- t has probably not eaten in a while and is hungry because we do not hear any ravens squabbling over the remains of a nearby kill, and so I keep the girls close to me.

We're all three beginning to grow chilled, so we huddle in a ravine beneath the shelter of a big spruce tree as if in a little fort or clubhouse and share another cup of hot chocolate. I bundle them further, putting my heavy overcoats on over their own, and making sure their mufflers are snug. Warmed, they're ready to play again and climb back up out of the ravine, herringboning on their skis, only to ski right back down, again and again.

They're laughing, shrieking, and I do not want to caution them to conserve their energy; I do not want to counsel moderation in their joy, though I am concerned that we're so far from the truck, and it's so late and so cold.

We find the perfect tree right at dark. I spy it first, and hardly daring to believe our luck, I snowshoe over to it without saying anything, wanting to be sure. I call the girls over, ask them to check it out, and they're very excited by its beauty. I take my saw out of the pack, tell the tree and the forest thank-you, out loud, like a pagan, and then saw through the sweet green bark and sap, and the tree leans over slowly, softly, lightly, and settles into the snow.

We head back to the truck, taking turns pulling it. It's surprisingly hard work, and the tree's needles leave a beautiful, wandering, feathery trail behind us, completely erasing our tracks.

By the time we reach the truck we're all three cold again, and after loading the tree into the back I warm up the truck and we sit there in the cab, drinking more hot chocolate before I drive the short distance home. Elizabeth comes out onto the porch to inspect what we have brought to her.

She looks it over carefully.

"It's perfect," she says, finally.

Long after the tree is gone, and the year, I will remember that afternoon. ■







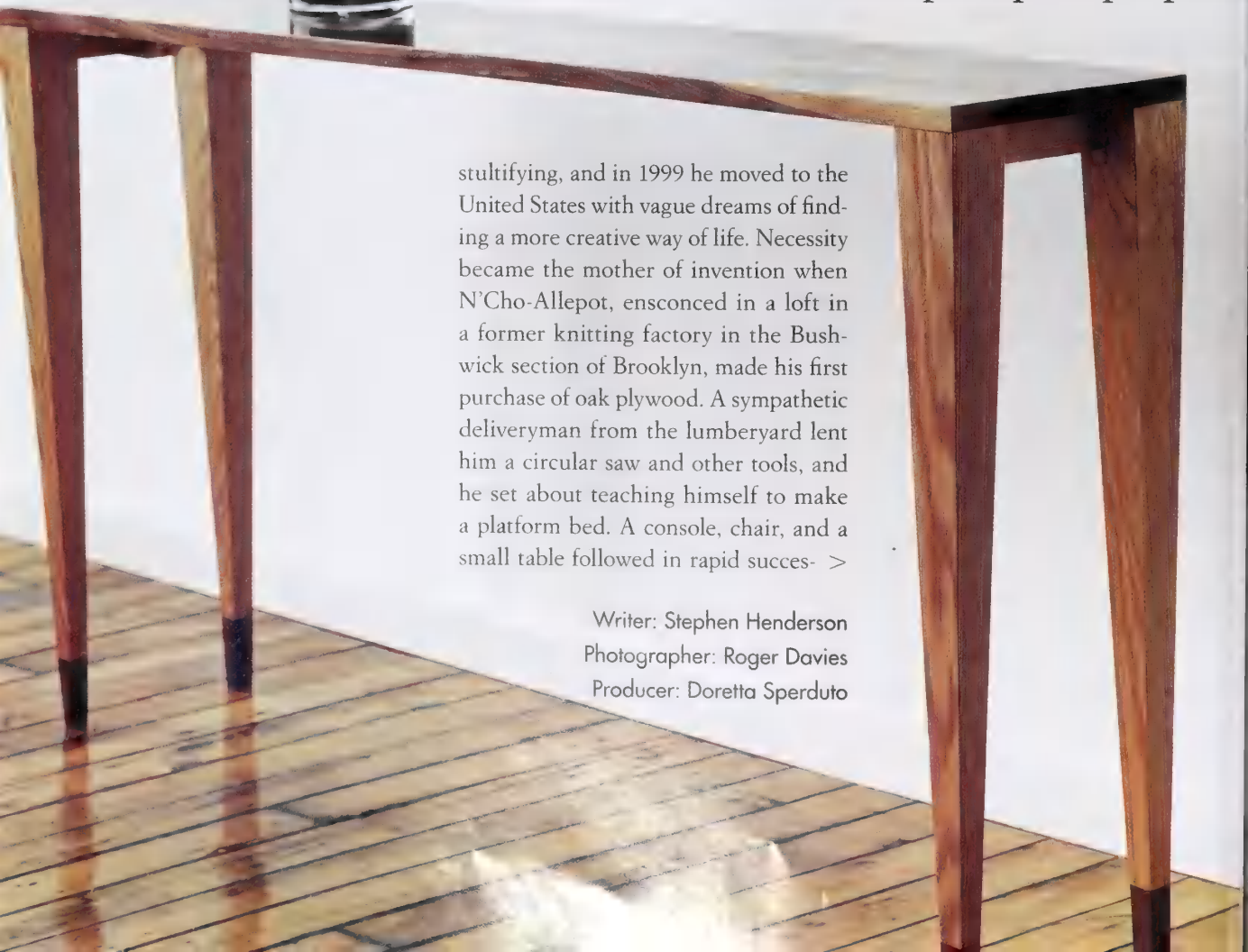
Inset: Hughes N'Cho-Allepot of New Antique Design. This page: The Sonja Simple console has sleek proportions and elegantly tapered legs.

"WHEN I FIRST CAME TO NEW YORK, I couldn't really afford furniture," sa Hughes N'Cho-Allepot, design director of New Antique Design, a Brooklyn-bas manufacturer of sleekly minimalist home decor. "After six months of living with ju a mattress and a stereo, though, I decided I'd better build some."

The grandson of an Attie tribal chief (pronounced "N-show-alla-poe"), N'Ch Allepot was born in Ivory Coast and moved to Paris when he was five. There he eve tually studied political science and trained to become a lawyer. But he found the l

The Right **Angle**

A Brooklyn craftsman creates modern classi with warm woods and simple, spare proporti



stultifying, and in 1999 he moved to the United States with vague dreams of finding a more creative way of life. Necessity became the mother of invention when N'Cho-Allepot, ensconced in a loft in a former knitting factory in the Bushwick section of Brooklyn, made his first purchase of oak plywood. A sympathetic deliveryman from the lumberyard lent him a circular saw and other tools, and he set about teaching himself to make a platform bed. A console, chair, and a small table followed in rapid succes- >

Writer: Stephen Henderson
Photographer: Roger Davies
Producer: Doretta Sperduto



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sion. "When the guy came back to coll his tools, he asked me where I'd boug the furniture," N'Cho-Allepot says w a laugh. "He couldn't believe I'd ma them myself."

Neither could N'Cho-Allepot's n circle of friends, who asked if he cou make pieces for them. Soon enough, built furnishings and fixtures for Panac a French bistro, and the Tracie Mart Spa, both in downtown Manhattan. Th projects emboldened N'Cho-Allepot found New Antique Design.

Origin, his first complete collecti of furniture, numbers twenty pieces all, including an eight-foot-long so chairs, dining tables, and mirrors. Th are made from exotic dark woods su as zebra wood, wenge, and pada with cushions upholstered in bei aubergine, and brown silk velvets. T designs are stark and angular with sub but refined and luxurious details, l the inlaid stripe of contrasting wood t runs along a sofa back, or the delic tapering of a table leg.

He credits Frank Lloyd Wright, Al Aalto, and Mies van der Rohe as imp tant influences and reveres the Inter tional Style of the early and mid 2 century, whose practitioners belie furniture and environment could m into a total effect greater than the sum its parts. "Some people think furnitur dead, but it's not," N'Cho-Allepot clai "The best design matures as you matu One day you'll look at it and see so thing completely different."

Working alongside Meghan, his grap designer wife ("and muse," he says), N'C Allepot is now expanding his unified vis into Plexiglas planters, light fixtures, table linens. "I believe that anyone design something if they try. It's no question of intelligence or culture," he s "Design is a little like love. It's an exp sion of the innermost self." ●

Clockwise from top: A Milos sofa, club chairs, and Janus floor lamp surround the Mombasa cocktail table in N'Cho-Allepot's studio. The Milos bench is furnished with am cushions. N'Cho-Allepot and wife, Meghan. The Posture chair. The Koost dining table with Metropolitan dining bench and chairs. more details, see Resources.



Change your menopause. Not your life.

Women are making a change to Femring®. It's the first and only vaginal estrogen replacement therapy to treat moderate to severe hot flashes, night sweats and vaginal dryness. When used only for vaginal dryness, other vaginal products should be considered.

Just one dose lasts for three months without pills, patches or creams. Femring® does not contain progestin.

Femring® is not for everyone. Femring® is indicated for moderate to severe hot flashes and night sweats and to treat vaginal symptoms. You should not use Femring® if you have unusual vaginal bleeding, a history of certain cancers, blood clots, have had a stroke or heart attack in the past year or if you are nursing, pregnant or want to become pregnant. Women with a uterus have increased risk of uterine cancer. Do not use estrogens with or without progestins to prevent heart disease, heart attacks or strokes.

Common side effects include headache, irregular vaginal bleeding or spotting, breast tenderness, and abdominal cramps. Other serious but less common side effects of estrogens include breast or uterine cancer, cardiovascular disease and stroke.

Please see brief summary of patient information on the next page for important information.

Ask your gynecologist if Femring® is right for you.
Call 1-800-4-Femring or visit www.femring.com

Femring®
estradiol acetate vaginal ring

BRIEF SUMMARY OF PATIENT INFORMATION

Updated March 20, 2003

Femring®

estradiol acetate vaginal ring

Read this information carefully before you start using Femring®. Read the information you get each time you refill your Femring® prescription. There may be new information. This information does not take the place of talking to your healthcare provider about your medical condition or treatment.

What is the most important information I should know about Femring® (an estrogen product)?

- Estrogens increase the chances of getting cancer of the uterus.

  Report any unusual vaginal bleeding right away while you are using Femring®. Vaginal bleeding after menopause may be a warning sign of cancer of the uterus (womb). Your healthcare provider should check any unusual vaginal bleeding to find out the cause.

- Do not use estrogens with or without progestins to prevent heart disease, heart attacks or strokes.

  Using estrogens with or without progestins may increase your chances of getting heart attacks, strokes, breast cancer and blood clots. You and your healthcare provider should talk regularly about whether you still need treatment with Femring®.

What is Femring®?

Femring® (estradiol acetate vaginal ring) is an off-white, soft, flexible vaginal ring with a center that contains an estrogen.

What is Femring® used for?

Femring® is used after menopause to:

- **reduce moderate to severe hot flashes.** Estrogens are hormones made by a woman's ovaries. The ovaries normally stop making estrogens when a woman is between 45 to 55 years old. This drop in body estrogen levels causes the "change of life" or menopause (the end of monthly menstrual periods). Sometimes, both ovaries are removed during an operation before natural menopause takes place. The sudden drop in estrogen levels causes "surgical menopause".

  When the estrogen levels begin dropping, some women develop very uncomfortable symptoms, such as feelings of warmth in the face, neck, and chest, or sudden intense episodes of heat and sweating ("hot flashes" or "hot flushes"). In some women the symptoms are mild and they will not need to take estrogens. In other women, symptoms can be more severe. You and your healthcare provider should talk regularly about whether you still need treatment with Femring®.

- **treat moderate to severe dryness, itching and burning in or around the vagina.** You and your healthcare provider should talk regularly about whether you still need treatment with Femring® to control these problems.

Who should not use Femring®?

Do not use Femring® if you:

- **have unusual vaginal bleeding.**
- **currently have or have had certain cancers.** Estrogens may increase the chances of getting certain types of cancers including cancer of the breast or uterus. If you have or have had cancer, talk with your healthcare provider about whether you should use Femring®.
- **had a stroke or heart attack in the past year.**
- **currently have or have had blood clots.**
- **are allergic to any of the components in Femring®. See the end of this document for a list of all the components in Femring®.**
- **think you may be pregnant.**

Tell your healthcare provider:

- **if you are breastfeeding.** The hormone in Femring® can pass into your milk.
- **about all your medical problems.** Your healthcare provider may need to check you more carefully if you have certain conditions, such as asthma (wheezing), epilepsy (seizures), migraine, endometriosis or problems with your heart, liver, thyroid, kidneys or have high calcium levels in your blood.
- **about all the medicines you take.** This includes prescription and non-prescription medicines, vitamins and herbal supplements. Some medicines may affect how Femring® works. Femring® may also affect how your other medicines work.
- **if you are going to have surgery or will be on bed rest.** You may need to stop taking estrogens.

What are the possible side effects of estrogens?

Less common but serious side effects include:

- Breast cancer
- Cancer of the uterus
- Stroke
- Heart attack
- Blood clots
- Gallbladder disease
- Ovarian cancer

These are some of the warning signs of serious side effects:

- Breast lumps
- Unusual vaginal bleeding
- Dizziness and faintness
- Change in speech
- Severe headaches
- Chest pain
- Shortness of breath
- Pains in your legs
- Changes in vision
- Vomiting

Call your healthcare provider right away if you get any of these warning signs or other unusual symptoms that concern you.

Common side effects include:

- Headaches
- Breast pain
- Irregular vaginal bleeding or spotting
- Stomach/abdominal cramps, bloating
- Nausea and vomiting
- Hair loss

Other side effects include:

- High blood pressure
- Liver problems
- High blood sugar
- Fluid retention
- Enlargement of benign tumors of the uterus ("fibroids")
- Vaginal yeast infections

These are not all the possible side effects of Femring®. For more information, ask your healthcare provider or pharmaci

What can I do to lower my chances of having a serious si effect with Femring®?

- Talk with your healthcare provider about whether you should continue using Femring®.
- See your healthcare provider right away if you get vagin bleeding while using Femring®.
- Have a breast exam and mammogram (breast x-ray) eve year unless your healthcare provider tells you something else. If members of your family have had breast cancer c you have ever had breast lumps or an abnormal mamm gram, you may need to have breast exams more often.
- If you have high blood pressure, high cholesterol (fat in t blood), diabetes, are overweight or if you use tobacco, yo may have higher chances of getting heart disease. Ask your healthcare provider for ways to lower your chances getting heart disease.

How do I use Femring®?

- Femring® is inserted into your vagina by you or your healthcare provider.
- Femring® should stay in your vagina for 3 months.
- After 3 months Femring® should be removed and a new Femring® should be inserted.

General information about safe and effective use of Femring®.

Medicines are sometimes prescribed for conditions that a not mentioned in patient information leaflets. Do not use Femring® for a condition for which it was not prescribed. Do not give Femring® to other people, even if they have t same symptoms that you have. It may harm them.

Keep Femring® out of the reach of children.

This page provides a summary of the most important information about Femring®. If you would like more info mation, talk with your healthcare provider or pharmacist. can ask for information about Femring® that is written fo health professionals. You can also get more information b calling the toll free number 800-4-FEMRING.

What are the components in Femring®?

Femring® contains estradiol acetate, an estrogen. It also contains cured silicone elastomer composed of dimethyl polysiloxane silanol, silica (diatomaceous earth), normal propyl orthosilicate, stannous octoate, and barium sulfate There are no coloring agents in Femring®.

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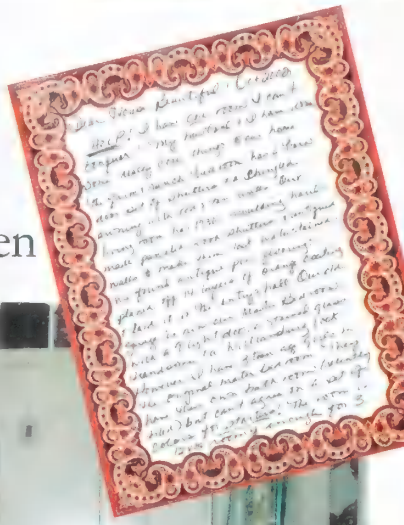
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Warm and Pretty

A cluttered jumble of a room becomes a pink-and-orange teen haven



HELP!" WROTE BRENDA HANTSCHE om Texas, in response to our request for aders to share their decorating dilemmas. have one room I can't conquer."

Brenda and Bryan Hantsche had, *Brady unch*–style, each brought children to a cond marriage, and the room in ques- on was occupied by no fewer than three enage daughters. Although fairly large was the former master bedroom, with a lk-in closet and adjoining bathroom), the mbination of bunk beds, a single bed, d a fearsome jumble of clothes, posses- ns, and incompatible furniture made for ramped and uninviting space.





signers Ty Burks and Christopher lolfi transformed the cramped, untidy ls' room (above) into a bright and y space (this view), using a palette orange, pink, and white from Lowe's erican Tradition paints. Inset: The letter *House Beautiful* from Brenda Hantsche laining her decorating dilemma.

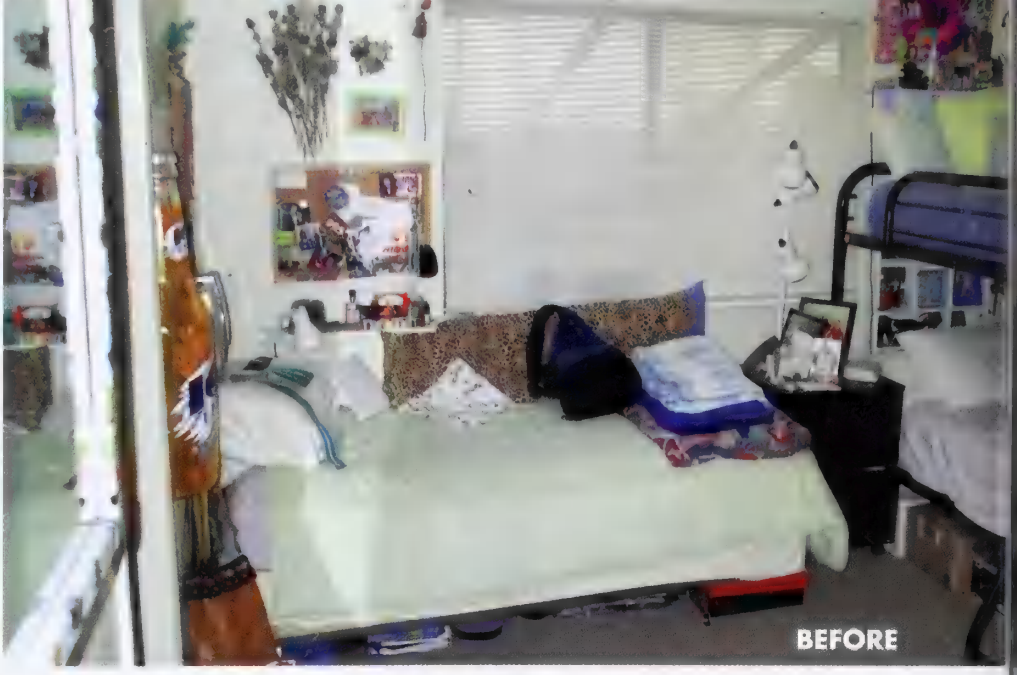
House Beautiful called in Dallas-based interior designers Ty Burks and Christopher Ridolfi, of William-Christopher Design, and asked them to create a room for the girls that would resolve storage and sleeping needs, and also provide a warm, pretty environment. "First off, we talked to the sisters," says Burks. "They had just two requests: a pink-and-orange color scheme and no bunk beds."

The designers were happy with the teens' choice of hues—"It reminded us of a Dior collection we saw in Paris recently"—and decided to use all-white furniture and a white carpet and ceiling to balance the color-drenched walls. They painted the room a deep pink, and when the textured walls prevented an orange stencil-pattern from showing clearly, the designers put a thick tangerine stripe at head-height. "The line brought both colors together and also made the walls look wider," says Burks. "It creates more of a sense of space than there was before."

Addressing the bunk-bed embargo was made easier by the fact that the eldest daughter, Lauren, was about to leave for college. For the remaining girls, Taryn >

Writer: Roslyn Sulcas Photographer: Daniel Piassick Producer: Doretta Sperduto

Below: Twin dressers occupy the space formerly inhabited by bunk beds (right), opening up the room. Lockers under a new twin bed provide additional storage space, as do Lucite cubes that can be moved around the room to serve as tables when needed. Fabric by Kathryn Ireland, in a softer shade of pink, covers the footstools and headboard, picking up the fringe on the Pottery Barn Teen bedding. Silk curtains from Pottery Barn Teen. The white carpet is from Lowe's. >



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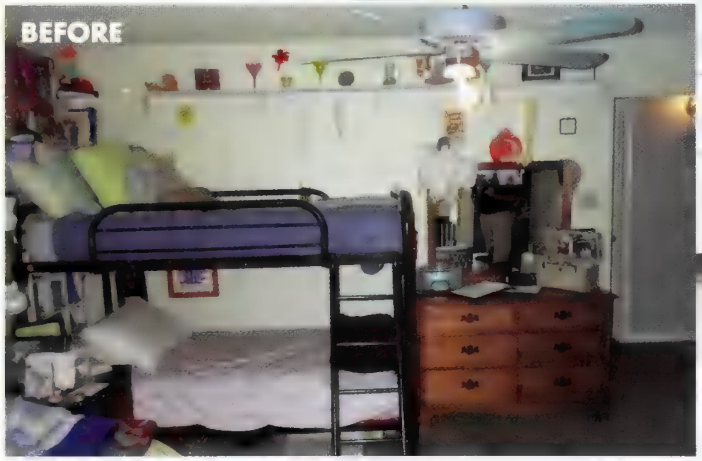


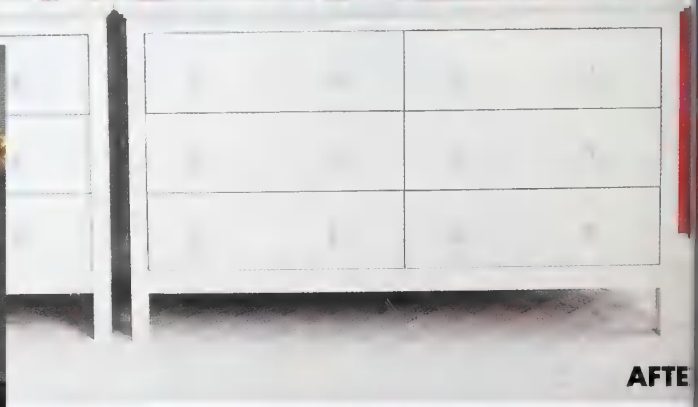
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Right: Replacing cluttered bunk beds and an overloaded dresser (below), symmetrically placed chests and modular shelving by Pottery Barn Teen gives each girl a place to house clothes and display favorite possessions. A colorful magazine rack and lamps with pink-and-orange shades echo the color-saturated walls, but the room is balanced by the white furniture, carpet, and ceiling. Below, right: Designers Christopher Ridolfi (left) and Ty Burks with Taryn and Lindsey Hantsche. For more details, see Resources.







and Lindsey, Burks and Ridolfi brought in a new twin bed with storage lockers under its mattress and placed a Pottery Barn trundle bed on the other side of the room. The trundle bed serves as a sofa during the day, and Lauren can sleep on its pull-out component when she comes home for holidays. "Everything was placed against the walls because it worked best like that," explains Burks, "but we didn't want a void in the middle. Footstools and a plastic chair between the beds gave the room a bit of dimension." They also provide extra seating: "It's important to have your own space to entertain when you're a teenager."

The designers reorganized the closet and covered it with pink-and-orange silk curtains from Pottery Barn Teen, creating a private dressing area and keeping the color palette uniform along the walls. Burks and Ridolfi banished the existing, mismatched dressers and replaced them with two six-drawer chests, which provided ample storage space as well as surfaces on which each girl could place her possessions. "The advantage of using two of the same items is that visually you perceive it as one big piece, so it looks very clean," says Burks. Modular shelves on the wall frame favorite possessions, and Lucite cubes at the foot of the twin bed do double duty as containers and small tables.

An abstract painting found at Pottery Barn and placed above the trundle bed completes the room's cheerful, stylish aesthetic. "We wanted the room to be fun," says Burks, "but also some



what sophisticated, not too girly. Taryn and Lindsey will b be going to college soon, and we want this to be a place t continue to feel at home in."

And how do the teenagers feel about their new space? " girls absolutely love their room," says Brenda Hantsche. "Bef it was just somewhere to sleep. Now it's full of their person hey want to be in there all the time." ■

Barbara K's Tools... Plus Your Imagination



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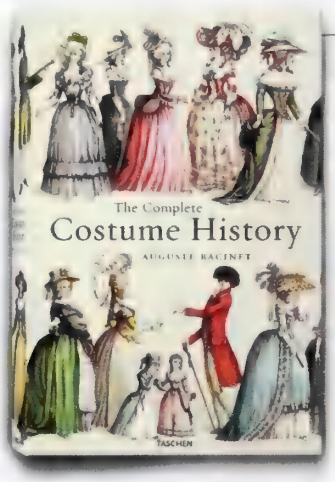
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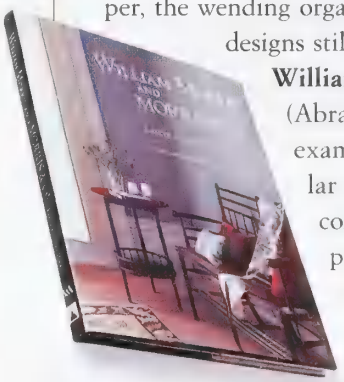
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On the Shelf

There's something for every bookworm on your Christmas list



ANTIQUE PRINTS ARE SO OFTEN USED IN STYLISH INTERIORS THAT seems as if decorators have access to a secret hoard where 19th-century renderings of s shells and roses are piled high. But here's a little secret. Bibliophiles may cringe, but ins ers often apply razor to spine, pull apart richly illustrated coffee-table books, and frame individual pages for an instant collection no one suspects was not "found" in some stal Clignancourt. Now we're not suggesting acting similarly with **The Complete Costume H tory** (Taschen, $150). But after examining this beautiful reproduction of a text origina written by Auguste Racinet and published in 19th-century France—bursting with color pages documenting what might have hung in the closets of Nefertiti, King Charlemag or the Empress Josephine—you might not be able to resist.



Despite recent findings that Arts and Crafts proponent William Morris—who advocated the use of traditional manufacturing methods and "natural" pigments—used arsenic-based dyes in his potentially dangerous wallpaper, the wending organic motifs of his 19th-century designs still have a captivating appeal. In **William Morris and Morris & Co.** (Abrams, $30), Lucia van der Post examines the craftsman's particular knack: combining vibrant color and naturalistic elements in patterns that continue to be produced (arsenic-free) today by the Sanderson textile firm.



"Decoration is the fashion in which you dress your spac declares photographer Oberto Gili in the foreword to **Luxu of Space** (Assouline, $70), and he's certai one to talk. Gili has spent the l 30 years shooting the interiors the chic set, and the divide are in the pages of this v ume of photographs.



There's nothing acrid about Alice Medrich's **Bitt sweet** (Artisan, $35). In it, the master chocolatier couns how to tackle her métier using the new breed of increasingly av able percentage chocolates—epicurean concoctions with more p chocolate and less sugar than the usual baker's semisweet. D hyperventilate if the recipe for three-tiered ganache-filled trib cak sounds complicated. Medrich is acclaimed for clear, concise direct that will mak pâtissier of any amateur (or just stick to the simple but ethe brownies on pag >



Marg Helgenberger
ces tied to the cause, wearing
the 2003 Ford breast cancer
awareness scarf.

Ford

TIED TO THE CAUSE

Marg Helgenberger makes a personal statement of support in the fight against breast cancer by wearing the 2003 Ford breast cancer awareness scarf. This limited-edition [illegible] designed by Lilly Pulitzer, is now available in-store, on-line, and by phone at Bloomingdale's. Turn to page [illegible] for details.



Although she's made her career as a dramatic actress, real drama hit home for Marg Helgenberger when she was still in college. "My mother was diagnosed with breast cancer 23 years ago. It was a real wake-up call."

Breast cancer is the leading cause of cancer deaths among women ages 40–59.

As a survivor, Marg's mother reached out to others and inspired her daughter to get more involved. "It was an amazing healing process. I've seen miracles happen."

And now she sees the power of raising awareness. "There's obviously strength in numbers. It's not only a matter of helping survivors, but of whole communities getting involved."



Ford

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Make a fashion statement that expresses your commitment to the cause with the 2003 Ford breast cancer awareness scarf, created exclusively for Ford by fashion designer Lilly Pulitzer.

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- **In-store** at Lilly Pulitzer® Signature Stores

Wear it with pride as a bright symbol of hope and solidarity in the fight against breast cancer. Ford will donate all net proceeds from scarf sales to the Susan G. Komen Breast Cancer Foundation. For more information about the Komen Foundation or breast health, visit **www.komen.org**.

Make Your Own Statement

Explore your own personal sense of style while showing your commitment to the cause. For inspiring ideas on how to wear your scarf, including Marg's style (shown above), or for additional details on Ford's involvement in the fight against breast cancer, visit **www.fordvehicles.com/thecause**.

Ford: Committed to the Cause

Since 1995, Ford has been a National Sponsor of the Komen Race for the Cure® Series and has dedicated more than $75 million to the fight against breast cancer. Each year, 3,200 dealers and 50,000 employees participate in Race events in the local communities, investing not only their time and energy, but their passion and spirit.

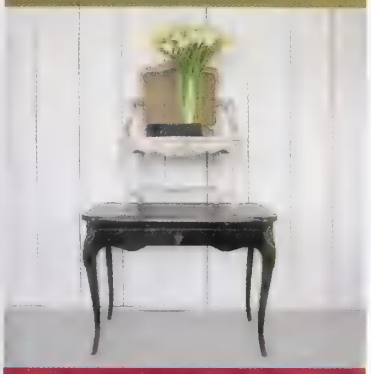
bloomingdale's

The Susan G. Komen Breast Cancer Foundation

Lilly Pulitzer











Where do some of House Beautiful's

Top designers LOVE TO SHOP?

THE NEW YORK DESIGN CENTER.

The 500,000 square foot building, centrally located in midtown Manhattan at 200 Lexington Avenue, is home to 100 different showrooms representing the best the global design industry has to offer.

What's a hot trade secret of House Beautiful's top designers? Three of them tell why it's the New York Design Center.

The distinguished building at 200 Lexington Avenue in Manhattan has an official name-The New York Design Center-but to the design community's most celebrated talents, the NYDC is affectionately known as "200 Lex." Comprising half a million square feet of deluxe showrooms, this elegant destination displays the finest to-the-trade home furnishings and accessories in the world of design.

Design leaders can't get enough of the extraordinary selection on offer at 200 Lex. These creative pros routinely browse the best of the best, so they've earned the right to be more discerning than most. But 200 Lex inspired raves even among those who've traveled and shopped all over the globe.

While some design buildings feature mainly yard after yard of sumptuous decorator textiles, 200 Lex is renowned for its comprehensive selection that embraces every kind of high-quality furnishing and home accessory, from soft to hard, big to small, traditional to transitional



"200 Lex is an almost encyclopedic resource for me because they have everything," says **Eric Cohler.** "I've never been disappointed by a trip to 200 Lex. I like Baker, KPS, Profiles, and Côte France-and I love Odegard for carpets. I also like Saladino's updated use of the classics- it's fresh but still grounded in the past-and I'm quite impressed with Century's Oscar de la Renta collection as well."

Recent additions- including luxury linens by Ann Gish, traditional furnishings by Wood & Hogan, and contemporary designs by Keilhauer-indicate that the NYDC's legendary selection continues to grow stronger all the time.



Scott Salvator is an admirer of the Guy Chaddock collection available at Henredon, which recently leased space at 200 Lex. "It's American country furniture that's handmade and believable. Too often, interpretations of historical furnishings can look cartoonish, but at 200 Lex they're at a level of quality where you want them. The building is a conclave of convincing choices, from contemporary to country!"

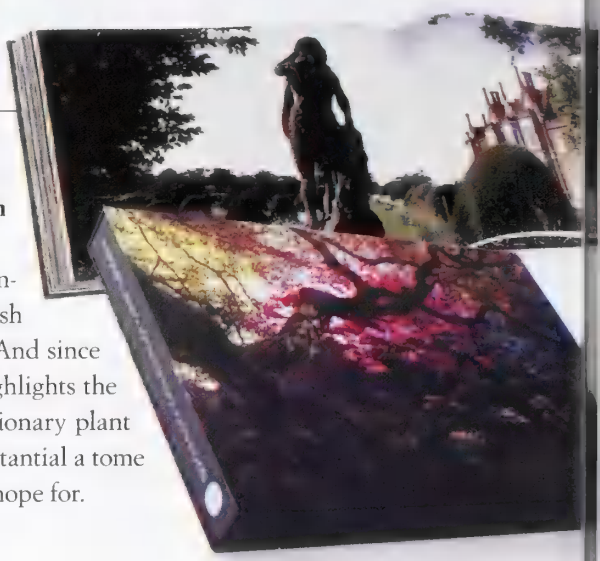


The building's solid reputation guarantees that every trip there will be a pleasant and productive one. "My life was made easier when I discovered 200 Lex," says **Stephanie Stokes.** "It's my favorite New York City bazaar. On every visit, I find a new resource and make a new friend. We use Profiles for contemporary French furniture,Elijah Slocum for English reproductions, Prelle for silk velvets, Louis J. Solomon for dining chairs... and on and on."

NY DC
200 LEX



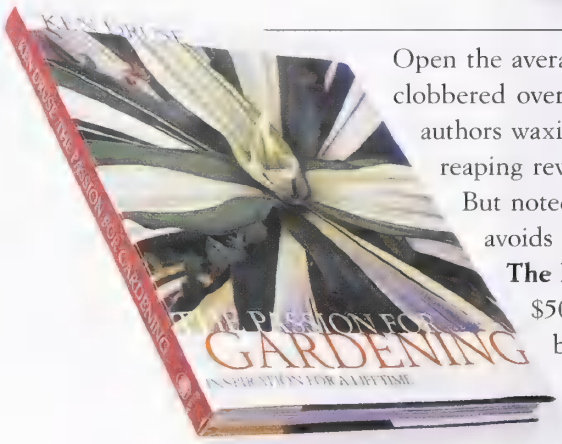
The slick, shiny, vivid interiors featured in **China M ern** (Tuttle, $40) by Sharon Leece evoke a land wh the past, present, and future collide in a singu way. Where else on earth could a Corbusier ch preside over what was once the courtyard house built for the relative of a "powerful wicked" Ming-era eunuch?



Luxuriously oversize, and housed in its own posh case, **A Gardener's Labyrinth** (Abrams/Booth-Clibborn, $85) is resplendent with stunning photographs of English gardens by Tessa Traeger. And since writer Patrick Kinmoth highlights the plots of 50 of Britain's visionary plant people, it's as lush *and* substantial a tome as any green thumb could hope for.



The American firm of McKim, Mead & White is synonymous with architecture of major importance. The classically ordered and stately edifices the company erected during an unprecedented period of economic growth in this country at the turn of the last century reflect the optimism (and great wealth) of the day. Written by Samuel and Elizabeth White (he is the great-grandson of Stanford White), **McKim, Mead & White: The Masterworks** (Rizzoli, $75) features photography and sketches of the firm's public commissions, like New York's Pennsylvania Station (razed in 1963) and the Boston Public Library.



Open the average gardening book and yo clobbered over the head with platitudes authors waxing poetic about tilling the s reaping rewards, and the cycle of rebi But noted gardening expert Ken Dr avoids such saccharine convention **The Passion for Gardening** (Pot $50) in favor of a practical ha book that gives its lessons ar dotally, and is as thoughtfu it is useful.

With **Hector Guimard** (Delano Greenidge Editions, $85), the work of the architect and designer most famous for his swirling Art Nouveau Paris Metro entrances is given an eye-opening and comprehensive review. The book gathers pictures taken by photographer Felipe Ferré over a 30-year period and matches them with text by historian Georges Vigne for a peek at the many—and often overlooked—houses, apartment buildings, interiors, and objects the prolific fin de siècle designer created. ■



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Decorator Susan Zises Green's Hanukkah is a festive, whimsical, and elegant affair

Rhapsody in Blue

Writer: Mario López-Cordero
Photographer: Alexandra Ro
Producer: Mary-Ellen Weinrib

Left: Sugar cookies decorated with letters do double duty as child-table place cards. The whimsical, ivy-covered menorah (below) is from Plaza Flowers.

"I WANT GUESTS TO ANTICIPATE coming to my home and to anticipate returning," says New York–based designer Susan Zises Green, who ensures her intentions are realized when it comes time for Hanukkah. Her holiday production borrows from childhood memories—when heaped and steaming platters of potato pancakes were served to a coterie of family members—mingled with a 21st-century sensibility.

Green takes license with the traditional blue for Hanukkah decoration in accents varying in hue from soft lilac to deep navy and opts for a simple but charming i- >




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swathed menorah. Children are especi
welcome, getting seats at their own t
equipped with glass bowls of spark
rock candy, sugar-cookie place ca
and boxes of chocolates as party fav
"It's a child-focused holiday," she says
someone had put a box of chocolates
my plate at dinner I would want to c
back!" Kids are also served from th
own menu, complete with fried chic
and mini-doughnuts, that, while not u
for Hanukkah, are certainly easy for th
to eat.

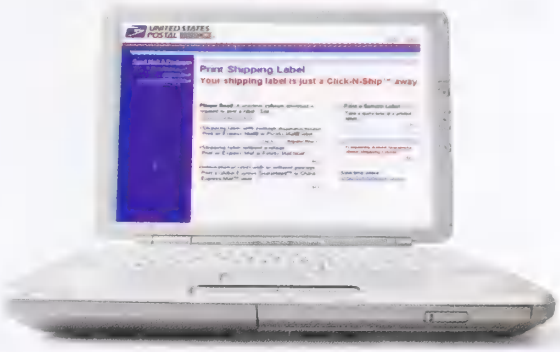
Green's table is set with a blend
irreverence and inventiveness that is
gant and unstuffy. Flatware from h
silver purveyor James Robinson and
carat stemware are placed among in
pensive mosaic plates from Pier 1 Impo
while a handmade menorah fashioned
her son as a child glows aside Bucce
candlesticks. And the centerpieces
held in majolica vases of different s
from her extensive collection. "Thre
four centerpieces of varying heights h
visual interest, and the majolica is alw
a conversation piece," she says.

The resulting tableau is guarantee
be memorable and festive. "You want y
guests to feel important when they c
to your home," says Green. "I love tak
the time to set the table for holidays.
like saying, 'I care about you—welc
to my home.'"



Above and right: The centerpiece on the foyer table is an arrangement made from lemon leaves, inkberry bush, and blackberries. The dining tables are covered in a blue taffeta; drinking glasses on the children's table are actually votive holders from Pier 1 Imports. The chairs are reproductions that Green had made to her specifications 20 years ago.

HO.



HO.



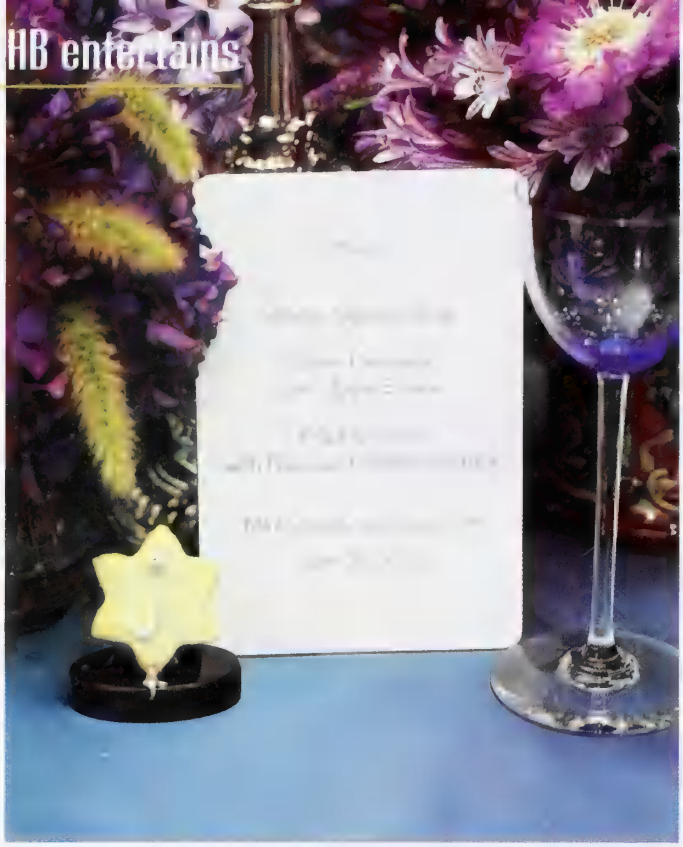
HO.



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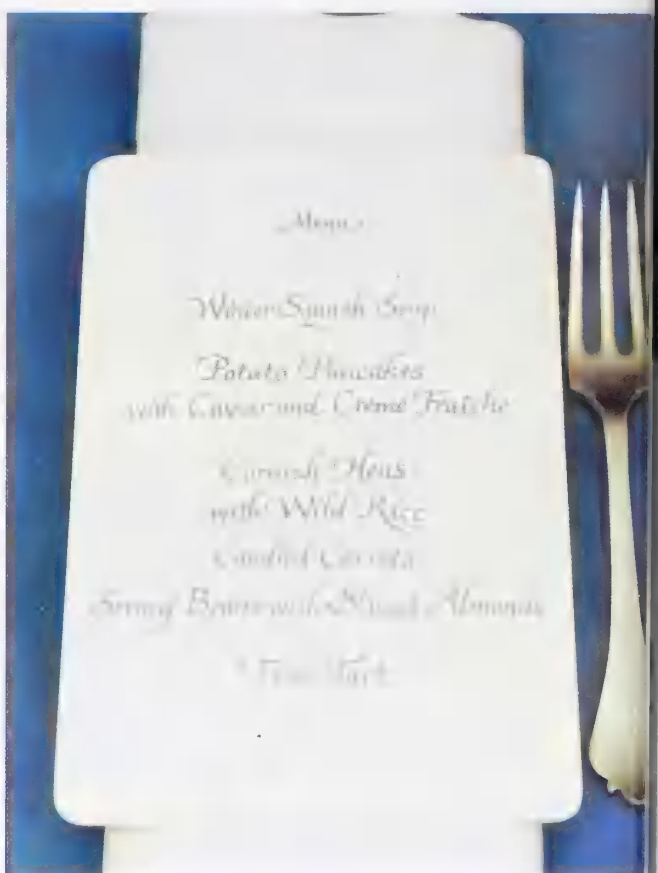
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Clockwise from top left: The children's menu features food suited to juvenile tastes; the water goblet is from Baccarat. Young guests receive a box of chocolates. The grown-ups' menu caters to more sophisticated palates. The adults' table also features majolica vases holding arrangements of hydrangea, delphinium, and hyacinth; the mint julep cups are from Two's Company. For more information, see Resources. ■



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OnStar

Writer and Producer: Carolyne Roehm
Photographer: Sylvie Becquet

Rocky Mountain Christmas

Carolyne Roehm sets the scene for the holidays in snow country





Clockwise from left: Roehm mixes juniper, balsam, lemon, and magnolia leaves to decorate her Aspen house for Christmas. Stag place cards bought in France pick up a motif in her china, a reissue of an old Austrian pattern. Embroidered skiers decorate the cocktail napkins.



I'LL ALWAYS REMEMBER THE FIRST CHRISTMAS I spent in Switzerland. I grew up on the Midwestern plains and had never seen evergreens laden with snow; my familiarity with the Alps was limited to *The Sound of Music* and *Heidi*. Then I was exposed to the real Swiss aesthetic. The intricate spice wreaths, marzipan, and *Lebkuchen* (cookies shaped like angels or St. Nicholas) were a far cry from the bubble lights, tinsel, and glittering balls that had decorated my childhood Christmas trees. Now I spend the holidays in the Rockies, and my memories of that time spent in the Alps inform my seasonal entertaining.

TIPS

- When creating a menu, ask yourself what's in season, what traditions you want to follow, and what atmosphere you want to set.
- Also consider the color and texture of the food and how it will look on the plate.
- Remember that even the smallest detail contributes to the whole effect.



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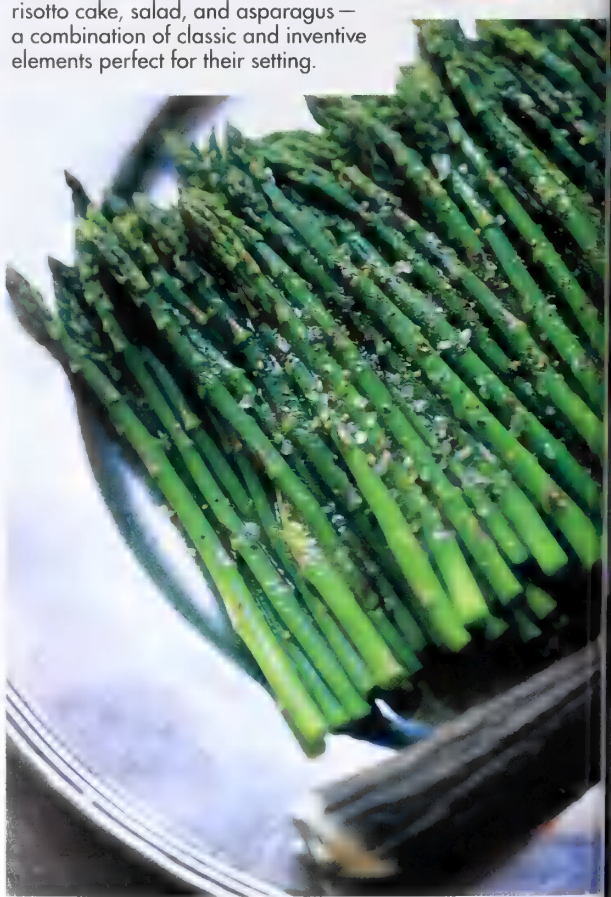
IS-N-THINGS BON-MACY'S BURDINES GOLDSMITH-MACY'S LAZARUS-MACY'S MACY'S RICH'S-MACY'S FAMOUS•BARR FILENE'S
Y'S HECHT'S KAUFMANN'S L•S•AYRES MEIER & FRANK ROBINSONS•MAY STRAWBRIDGE'S THE JONES STORE







Roehm's holiday menu, clockwise from left: Roast guinea fowl, savory risotto cake, salad, and asparagus—a combination of classic and inventive elements perfect for their setting.



TIPS

- Introducing rusticity doesn't have to mean sacrificing elegance; Roehm uses horn-handled utensils and pewter serving dishes at holiday meals.
- Bowls of fresh fruit—Granny Smith apples, green grapes, Bartlett pears—are readily available at the supermarket and make great centerpieces and decorations.
- Dramatic details—like dusting holiday foods with edible gold powder from a cake-decorating supplier—can make any dessert look festive.



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Pale, open spaces make room for a growing holiday hoa

Writer: Ted Loos

Photographer: Gordon Beall

Producer: Senga Mortimer



A FRESH LOOK AT TRADITION



For her own house, interior designer Jan Roden chooses pale neutrals so that her collections—including holiday trimmings—show well. The dining room table is a hand-painted wood top on a resin base in the form of a Corinthian capital. Roden loves dogs, and hung a favorite circa-1900 Italian portrait of one on the wall. The convincing Renaissance-style angel, actually resin, holds 19th-century faceted crystal balls.







"I'M A NURTURER," SAYS JAN RODEN, A DESIGNER and shop owner in Virginia. Not only does she coddle her decorating clients, but she also moved from northern Virginia down to Charlottesville last year, the better to run a business with her daughter, Christy Roden Ford. Their popular store, And George (named for Ford's bulldog), sells a combination of antiques and contemporary pieces—the same lively mix found in Roden's own home.

Roden is also a gatherer—of objects, with which she composes beautiful still lifes. Her sweep is broad, from the highly civilized to the elementally natural—antique musical instruments to whales' teeth. She displays her treasures thoughtfully. "I keep the backgrounds and the furniture neutral, so I can concentrate the color in my collections," she explains. Ostrich eggs fill a tazza in her bedroom; turtle shells hang by the fire

Left: In the study, Roden arranged a unique display of 18th- and 19th-century books. Turtle shells are seen beside and among the ones on the mantel. The magnolia garland was crafted by a local artisan. Roden made a pillow cover from an antique Aubusson fragment, placing it on a 19th-century chaise. Above: A living room detail shows a typical Roden still life on the Directoire desk. Framed pages of a circa 1850 book depict the constellations.


"My house has the trappings of elegance, but you want to
sit down and curl up when you come in"





place. Richly hued antique leather-bound books are piled high and wide on the mantel shelf in a seemingly random manner that is far too effective to be accidental.

Christmas is prime time for Roden to bring forth still more collections. A four-foot painted angel made of resin that spends most of the year stored away comes out when the boxes of antique tree ornaments and early trumpets do. "I love Christmas—it's always been a big thing for me," she says. In addition to setting out her always-growing holiday trove, Roden commissions a local artisan, Mary Ann Burk, to make special garlands. A stunning leafy example surrounds the fireplace in the family room.

The dining room is the focus of holiday entertaining, so the tall tree stands nearby. Roden's dining table base is a Corinthian capital made of resin topped



Left: The breakfast room table is a mid-19th-century French piece, with chairs of the same period covered in F. Schumacher's Tilda. Ample storage concealed by wall paneling houses Roden's tableware. Above: Vintage instruments are grouped beside the tree, with rolled-up sheets of antique music poked into the branches. Right: Jan Roden.







with a circle of handpainted wood. Four new Chippendale-style dining chairs upholstered in white denim perfectly express Roden's aesthetic: tradition with a fresh face. "My house has the trappings of elegance, but you want to sit down and curl up when you come in," Roden says.

Roden's bedroom is supremely inviting with its ball-gown of a bed skirt and pristine cutwork bed linen. Here she used the same pale neutral palette and seagrass rugs found elsewhere in the house. Says Roden, "I'm working with everyone else's taste all day, and then I come home to a room that is very personal and peaceful." Glancing at her ostrich egg arrangement, Roden says, "I like the symbolism of the egg. It's life in its simplest form. It's Zen—if anyone can be Zen and have as much stuff as I do. But the main thing is, this is my nest." ●

Left: Roden's bedroom is her sanctuary. The French bed with steel posts is from the 19th century and has a skirt matching the curtains. In the corner, a circa-1890 bergere in dove gray stands next to an American kneehole desk from the 1940s. Above: A seasonal still life combines a pumpkin, fruits, and pastry stands of graduated sizes. For more details, see Resources.

Designer Barry Dixon brings the rustic, intimate warmth of southern Europe to a grand Maryland home





Writer: Julia Szabo
Photographer: Gordon Beall
Producer: Colleen Scully

SPLENDID PALETTE

PAT AND ROSEANN MCGEEHIN'S HOUSE IS IN A Washington, D.C., suburb, but guests often feel they've been somehow magically transported to a romantic European villa.

In this case, the magic was performed by Virginia-based designer Barry Dixon. Taking his cue from what he calls the McGeehins' "warm, embracing, lively, colorful personalities"—and the house's Moorish details, such as pointed archways and open, high-ceilinged gallery spaces—Dixon created a fanciful blend of warm, inviting Mediterranean influences. The faraway references are so convincing that the house—situated on a hill in Potomac, Maryland—almost seems more suited to Genoa, Naples, or Piraeus.

"You're left with the flavor of some Mediterranean port," Dixon explains. "It could be Tunisian here, Moroccan there. I wanted it to be nondenominational—warm, inviting, Mediterranean—I don't like when anything is too easily pegged!"

Dixon befriended the McGeehins ten years ago. Back then, the couple were going it alone in the decorating department, and called on Dixon to help finish a house they'd furnished on their own. They were so pleased with the results that they resolved to leave all future decorating to him.

When it came time to plan their new house, the McGeehins enlisted Dixon's expertise even before construction began. "That's the smartest thing we did," Pat says. From purchasing the plot to moving in, the process "took three years total," he adds. "We were in way over our heads; there was no way we could have done this house by ourselves. People

Opposite: Sunlight illuminates a five-paneled, Mike Reid Weeks silver-leafed screen, which reflects the mottled, burnt-orange walls. An 18th-century limestone bust of Minerva, from Georgetown's Gore-Dean Antiques, shares space on an 18th-century Portuguese console table with a 1950s amber glass bottle that once belonged to Roseann McGeehin's mother.

Below: On a stone-tile disc mosaic at the center of the foyer between the dining and music rooms, the metal "Nettie Dart Table" sports claw-and-glass-ball feet from a Victorian table that belonged to Dixon's grandmother Nettie. The stunning, gridlike staircase railing is a Dixon design. Right: The dining table is by New Classics from J. Lambeth. The 19th-century chairs, their original leather upholstery intact, were found at a Paris flea market. Dixon designed the Bell Jar ceiling lanterns for Mike Reid Weeks. Underfoot is Elizabeth Eakins's reversible striped cotton rug.





say designers slow things down, but this is a clear case of a designer facilitating movement. Barry even found us several specialty subcontractors. He helped make sure the house was done right. And when a house is done right the first time, you don't have to do it over again in three years!" Pat says.

His wife agrees: "There isn't anything I would change," Roseann says. "When I did it myself on our previous house, the minute I was done it was, 'Oh, I could've done this' or 'I should've done that.' Now, I just walk from room to room and say, 'That's so beautiful!'"

Says Dixon, "These clients are people who like to think outside





he box—and those are the kind of people I like to work with." Duly inspired, Dixon was emboldened to use an adventurous palette not often seen in grand Maryland houses. But the rich, spicy color scheme, with its deep curry and cumin shades, was hardly a stretch for the stylish McGeehins; Roseann is partial to autumn hues in her wardrobe, which is comprised primarily of Prada, Gucci, and Etro, and accented with items from David Webb and David Yurman.

"A lot of my influence came from colors that Roseann would wear," Dixon explains. "She was the first woman I knew to carry the Stephen Sprouse Louis Vuitton handbag; she'll wear colors together that you'd think wouldn't work, like hot pink with orange and turquoise, and on her they're a dream. With her reddish-blonde hair and tawny skin, she's just radiant—and every color in the house is great with her complexion. As a designer," he adds, "I have to think of what looks good. And if it looks good on the lady of the house, it's going to look good in the house."

The McGeehins love to entertain, and the dining room makes a splendid backdrop for evening get-togethers. "I love using food colors in dining rooms: zesty, hot-peppery reds, oranges, and yellows, and every shade in between," Dixon says. "For an alfresco pergola effect," the designer ordered the ceiling painted to match the walls; it sports "beams" cast in plaster, then patinated. For maximum glamour, a nine-foot-tall screen—five panels made of hand-blown glass then silver-leafed—is illuminated at night by two tiers of votive candles set in rings affixed to its metal frame. "As you drive up to our house, you see the light bouncing off the screen—it's incredible," Pat says.

More casual dining takes place in the kitchen. "That's where we spend 80 percent of the time we're home – cooking, eating, checking e-mails," Pat says. In a nod to Pat's Irish ancestry, Dixon selected rugbeater-shaped kitchen chairs because of their resemblance to Celtic knots. With a supremely cozy wing



Opposite: In the seagrass-carpeted family room, a Christian Liaigre wood table base supports an orange concrete top; the curvaceous Helen floor lamp is also by Liaigre, while the cylindrical ceiling lamp is by Barry Dixon. Above: The custom kitchen cabinets were aniline-dyed a deep shade of olive green. Garcia Imports' iron chandelier "has an almost medieval look," Dixon says.







chair and two generously sized stone fireplace surrounds, the room is "a throwback to the old-fashioned type of house where the kitchen is the center of the home life," Pat adds.

Another stone hearth warms the master bedroom. With its curtained bed, serene celadon walls, and ceiling partially upholstered in sound-muffling Donghia mohair, the space is an irresistibly inviting coccoon. "Behind us is all trees, so when we wake up, we feel like we're in a treehouse," Roseann says with delight.

Of course, that effect was part of a deftly executed master plan. Successful design, Dixon concludes, "is about making the home look good, and making the homeowners feel comfortable." ■



Above: Roseann McGeehin and her husband, Pat, flank decorator Barry Dixon, who took his cue for the house's Mediterranean theme from his clients' personalities and from key structural details, such as a pointed Moorish-style arch (near left). Opposite: An open hearth and earth-toned palette make the master bedroom an inviting coccoon. The slipper chairs are by Barbara Barry for Baker. For more details, see Resources.



Vermonters Joe Eck and Wayne Winterrowd take pride in their snow-covered landscape. "Even in winter there is still a garden here!" says Eck. *Abies balsamea* near the pergola (center) are kept crisp and trim with occasional pruning in March, before they break dormancy. The tallest conifer in the background near the guesthouse is a native hemlock. Black trunks in the left foreground belong to tall ash trees.



Writer and Producer:
Elizabeth H. Hunter
Photographer: Mick Hales

Snowbound

The joys of long white winters are practical as well as aesthetic



This page: Eck and Winterrowd leave a couple of chairs out in winter to remind them of life in summer, when this little chair is swathed with morning glories. Opposite above: Behind the vegetable garden, chickens, quail, and geese hole up in the poultry house for the winter. Opposite below: The ladder leads to the barn loft where white pigeons live.





BEFORE THEY MOVED TO VERmont 30 years ago, garden designers Joe Eck and Wayne Winterrowd imagined that the snowy winters would be long and monochromatic. They were right about the length of the season, but they were wrong about the lack of color, soon learning how varied the frozen landscape can be. "Snow is smoky blue in the shadows, every shade of gray at twilight, and gold in the glinting sun," says Winterrowd, "and it intensifies the greens and blues of the conifers and the taupes and ivories, browns and blacks of trunks and branches."

Eck points out how snow affects other senses: "It's tactile, of course, but there is a smell to it, too—or maybe an absence of smell—as it scours the dust and pollution from the air." Eck also loves the different sounds of snow: the muffling effect as it falls, later the crunching and squeaking underfoot. "People who know snow can determine the coldness of the air from the sound it makes when trod on," he says.

That Eck and Winterrowd express their observations so eloquently will come as no surprise to anyone who has read Eck's *Elements of Garden Design* and Winterrowd's *Annuals for Connoisseurs*. Together they wrote *A Year at North Hill* and *Living Seasonally*. Indeed, it seems as if they write about gardens as much as they design them.

Although they have designed landscapes from Montreal to California, admirers think their masterpiece is their own garden, created from scratch on a wooded slope called North Hill at the southern edge of the Green Mountains. This is where they experiment with plants, put into practice their design principles, and where in winter they study their evergreens—more than 300 cultivars, from tiny dwarfs only six inches tall to giants like *Abies homolepis* and native hemlocks. Eck and Winterrowd know that gardens work—or don't—depending on internal structure, and at North Hill conifers

form this architecture, creating a background and defining boundaries within the garden. "In the growing season, the evergreens are meant to be recessive," says Eck, "since center stage is occupied by deciduous plants and flowering perennials. When these are buried in snow, the conifers step forward and become the main players. Then we really notice the sense of order they convey as a group." This is also when the designers plan their pruning, increasingly important as the garden ages.

Other structures—the pergola and the bridge—also become leading players in winter. In summer they are so lushly cloaked in vines they all but disappear. Against snow, however, the pergola's rhythmic spacing of posts and beams stands out graphically, as does the gable-topped bridge.

Eck and Winterrowd also appreciate snow for its enormous practical benefits, insulating the earth and spreading a protective cover over the crowns of vulnerable plants. Even with a good cover of snow, the ground in this part of Vermont, Zone 4, can freeze to a depth of three feet. Eck and Winterrowd dread nothing so much as an "open" winter when snow is scarce. Even hardy plants will freeze-dry under such conditions, and shallow-rooted plants are doomed. "That's the year you lose your strawberry crop, not to mention your heathers," says Winterrowd. Although these devastating winters come only about every ten years, Eck and Winterrowd cover their heathers, primroses, rhododendrons, azaleas, and roses every November with boughs of spruce trees. (Hemlocks shed their needles long before winter's end, and white pine is too loosely knit to provide protection.) And still they hope for snow. "Snow is to the northern gardener curiously cozy, like a warming blanket," Winterrowd says. "Without snow, we would be in Zone 2 or 3, cultivating mosses and lichens." ●



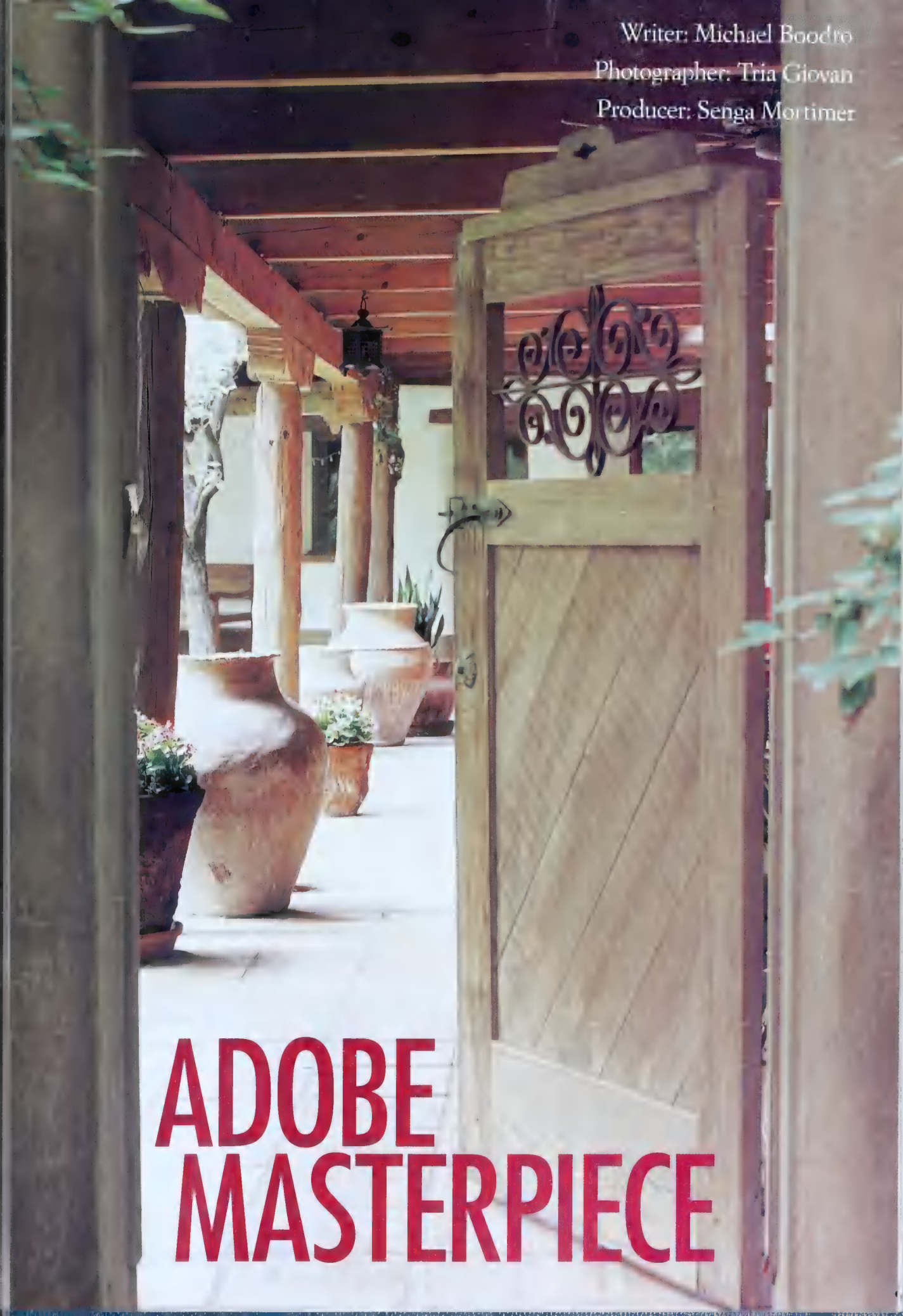


n summer the pergola is thickly draped in vines: Kentucky wisteria (*Wisteria macrostachya*); hardy ining honeysuckles in shades of yellow, peach, and trawberry red; roses, chiefly the thornless variety f the super-hardy *Rosa multiflora* (*Rosa multiflora* Inermis'). There is also a clematis on every post o twine among the woodier specimens. For more letails, see Resources.

Designer Suzanne Rheinstein brings her California cachet to New Mexic

This page: European antiques meet rugged adobe in the entry of Sarah and Doug Brown's Albuquerque house. Dutch painted chairs flank an English table; the rug is Persian; the mirrored sconce is Regency. Opposite: The *portal*, or porch, opens off the living room. The urns belonged to the previous owners of the house.





Writer: Michael Boodro
Photographer: Tria Giovan
Producer: Senga Mortimer

ADOBE MASTERPIECE



SOME DECORATORS ARE SO IDENTIFIED with a particular region or style that their work looks out of place in a new environment. Not Los Angeles–based designer Suzanne Rheinstein.

So when Sarah and Doug Brown needed help with their new, adobe house in Albuquerque, they immediately turned to Rheinstein, who is known for an indoor-outdoor style in which the outside never takes a backseat, and elegance becomes the backbone of modernity. Because of her unique approach, it's not surprising that her influence is spreading beyond southern California.

Part of Rheinstein's success can be attributed to sheer charm, the rest to the powerful amalgam of knowledge and taste that comes from her upbringing in New Orleans. Her style also incorporates the visual sophistication she acquired living on the East Coast as a young woman, and the deep-seated love of gardening she has nurtured in the mild climes of Los Angeles.

In fact, Sarah Brown, a native Californian herself, first met the designer because her mother and Rheinstein belonged to the same garden club. "But I think Suzanne wasn't sure

Above: Suzanne Rheinstein in the front garden, with a plum tree. Right: In the living room, Rheinstein covered a set of four club chairs in Rogers & Goffigon's Teddy; Their pillow fabric is by Scalamandré. A linen corduroy from Clarence House is used on the sofa. The landscape painting is by Arturo Antonio Chavez.

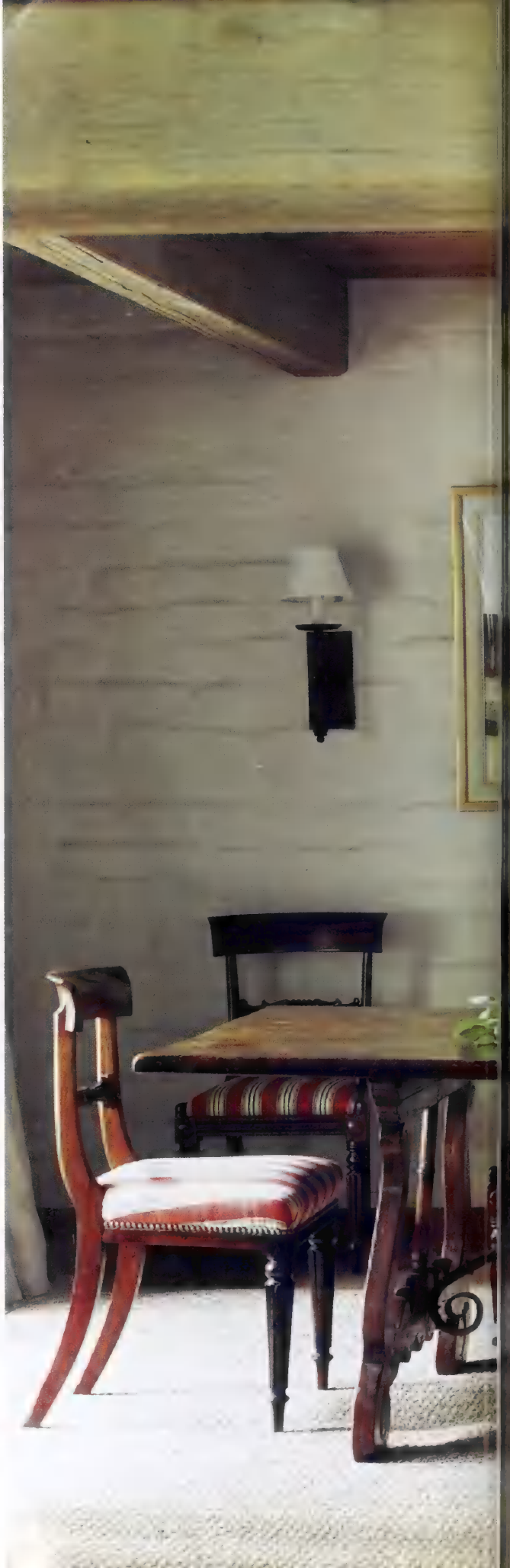




about working on an adobe house until she got here," Brown says with a laugh.

Built in 1984, the house was one of the last projects by Nat Kaplan, who had studied at the Art Institute of Chicago but had little formal training in architecture. "All the people who live in his houses love them," Sarah says. "It's like a piece of art done in adobe. You never tire of looking at the angles, the shadows, the marvelous spaces. Practically every room of this house opens onto a secret garden."





Above: The surrounding landscape of native grasses and junipers, with the Sandia Mountains beyond. Right: In the dining room, Regency chairs upholstered in a Cowtan & Tout cotton surround an 18th-century Spanish dining table. The sideboard is Hepplewhite, the watercolor above it is by Joan Foth. The sconces are from Paul Ferrante.

The *portal,* the big open porch that opens off the living room, may be the ultimate outdoor room. "I had first seen the place on a house tour shortly after we moved to New Mexico," Sarah says. "When it came on the market, I wanted Doug to see it just to get ideas for a house we thought we might build someday. But then he stepped onto the *portal* and looked out to the mountains just as a family of pheasants walked by, and he





vant *this* house.'" Indeed, much of beauty of the house stems from its nection to the land and the loom- Sandia Mountains beyond ("*Sandía* ans watermelon in Spanish," Brown lains, "named after the colors that sky turns at sunset").

Both decorator and client agree that king the house work for the couple their two grown sons was more a tter of mix and match and refining n a major redo. Says Rheinstein, "I'm editor. What you leave out is just as portant as what you put in." Brown s: "The house is a mix of cultures—pieces are early American, English, French. It's very classic, and that ks here—which really surprises ple. But actually, in an adobe house ink you can do just about anything. I see Louis XIV," she says and laughs, t just about anything else works."

Rheinstein agrees. "We didn't buy ch. The single-plank 18th-century nish dining table was the only or purchase," she adds. "But we rounded it with Regency chairs that family already owned, newly upholed in a red cotton stripe. The rugs from Doug's family. I didn't want to heme decorating. When people walk nstead of having them say, Wow! I'd er have them just enjoy being there. l the longer they're there, the more ils they notice."

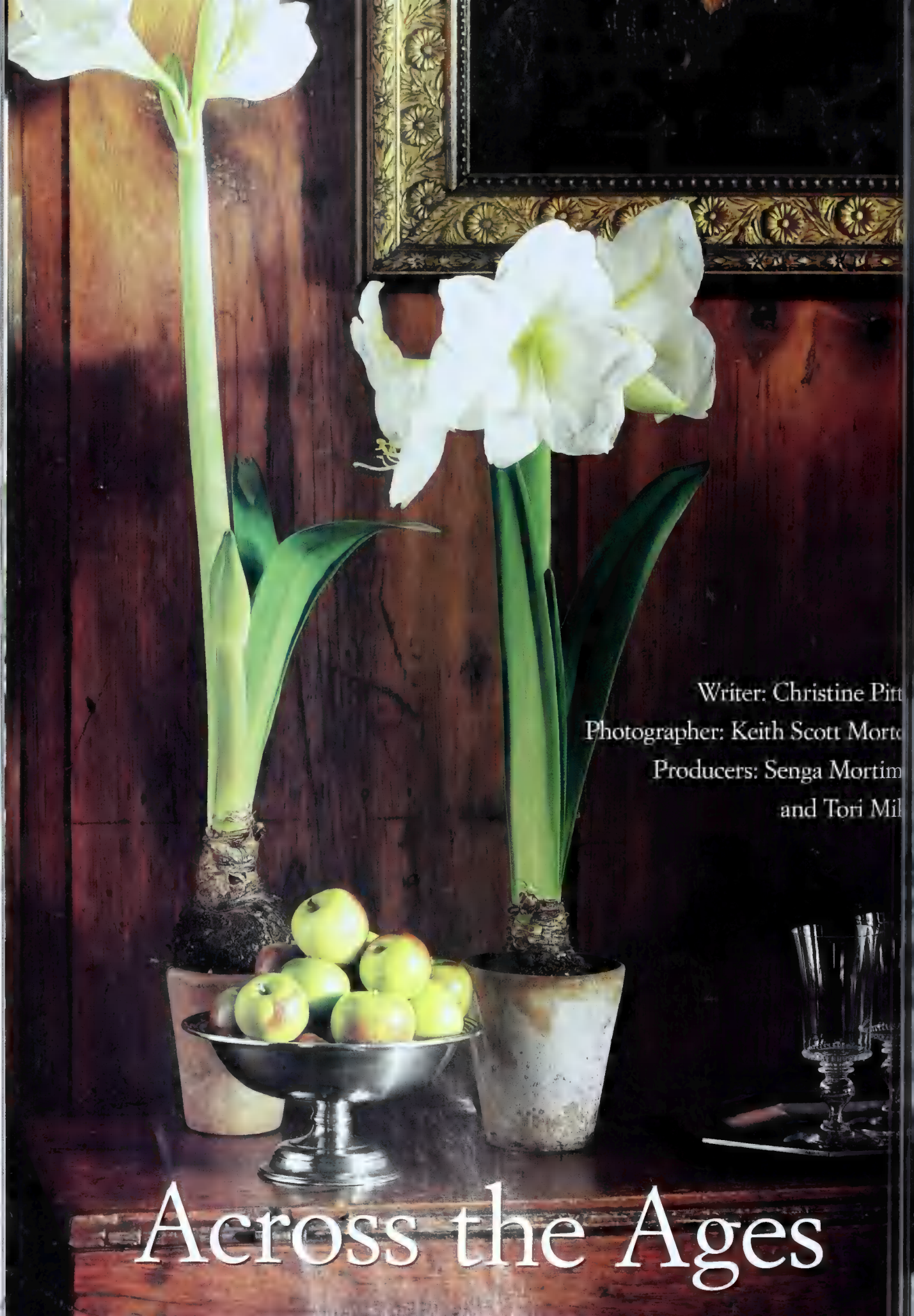
Sarah Brown adds, "It's an amazing e. It gives you a huge sense of peace comfort and contentment." ●







Simple metal chairs and earthenware s are all that's required for an alfresco n under the poolside pergola. Right, top: An outbuilding designed by g Brown stores fragrant piñon logs for replace; on the *portal,* an old set of er that had belonged to the family was lly painted and outfitted with cushions olstered in a Sunbrella fabric; in a son's oom, painted maple beds sport quilts East Meets West in Los Angeles. nore details, see Resources.



Writer: Christine Pitt

Photographer: Keith Scott Morto

Producers: Senga Mortim

and Tori Mil

Across the Ages

hree eras come together in a Connecticut Yankee compound



This page: At Christmastime, the decorations are as spare and simple as the dismantled and reconstructed 18th-century house. By relegating the bigger rooms to the new addition and tucking the bedrooms into the old house, architect Robert Young was able to respect the original floor plan of the saltbox. Opposite: The pure lines of Juliska crystal, available at Bergdorf Goodman, and a pewter bowl by Arte Italica have a timeless appeal.


"When I walked into this soaring room, I felt a sense of awe



A lively blur of old traditions used in new ways distinguishes this great room designed by Robert Young. The old-fashioned post-and-beam structure yields a very modern space, uninterrupted by bearing walls, and so tall that Young decided to add a loft for books. A corrugated-metal dining silo looks very high-tech next to rough timbers pinned together by pegs. An old oxbow hung over the fireplace has the impact of sculpture. The wing chair is from George Smith and the tree, from Marders' nursery, is decorated with white bows, glass balls, and Moravian stars. For a kit to make your own stars, contact moravianbookshop.com.

TALL GRASSES POKED OUT OF snowdrifts and hawks careened across the sky when Edmund Schmidt and his wife, Georgia, first saw this two-acre property in suburban Darien, Connecticut. "It had a wildness to it, almost as if it hadn't been touched since the days when it was part of one big farm," says Georgia, a Darien native. She and her husband, both attorneys, "bought it with our hearts," even though the only habitable structure on the property, an old cattle barn converted into a house back in the 1970s, was much too small for their family. Every Friday night for a year, while they planned the renovation with Darien-based architect Robert Young, the couple would pack their children into the car and drive from their old house to their new one, only a half-mile away. They spread sleeping bags on the floor and noticed how the light fell in the morning and where a breeze blew even on the hottest day.

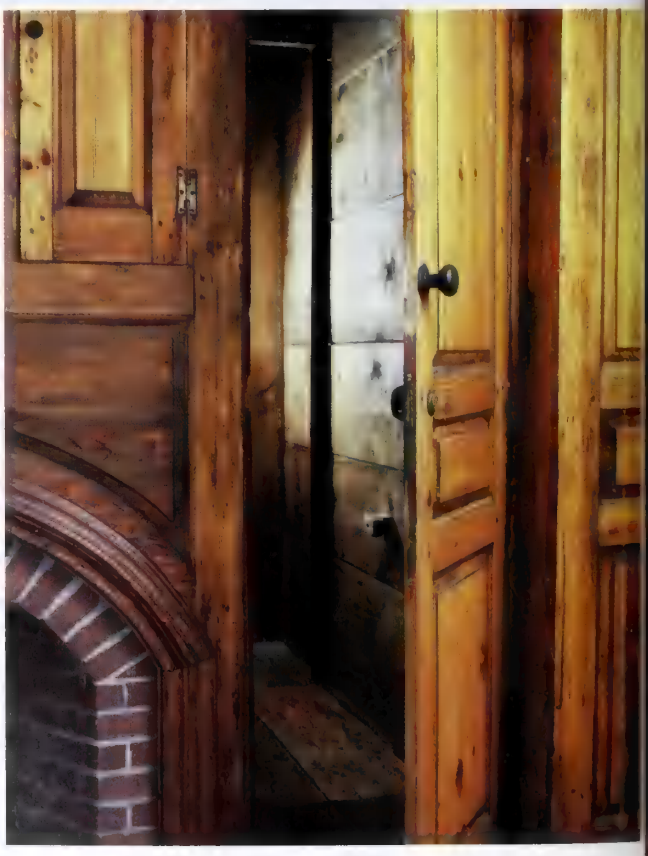
All this knowledge was absorbed into their scheme, which would eventually be realized in the form of a three-part compound of buildings from the 18th, 19th, and 21st centuries.

Historic preservation is Edmund Schmidt's particular passion (he and Young had already teamed up on a local project to transform an abandoned train station into a teen center), and his first impulse was to look for a venerable house that needed rescue. Through the preservation grapevine, he heard about a Farmington, Connecticut, saltbox circa 1768 that had been dismantled and stored for years in two tractor-trailers. The Schmidts bought it and trucked it to their site—set far enough back from the front meadow so as not to disturb the flocks of birds that nest there every spring. "When we opened the trailer doors and saw this enormous pile of sticks—it looked like a supply









This page, clockwise from top left: The Colonial staircase has handsome turned balusters and a built-in "sparking bench," where a boy was allow to sit alone with a girl. A block and tackle hangs from the roof of the silo above a table surrounded by Hitchcock chairs. Two bedrooms in the old house are linked by a private passage. The silo, part of Robert Young's new addition, is clad in cedar shingles, pine siding, and stone. Opposite: Wide pine planks, originally used as sheathing behind the paneling in the Colonial house, were recycled into tables, set with pewter-rimmed dish by Arte Italica, pewter candle holders by Match, and Fiorella stemware by Juliska.



of firewood—I said, 'Oh my God, what were we thinking?'" recalls Georgia. As her husband confirms, "This project was a complete act of faith," helped considerably by the patience and skill of contractor Bret Brierley, who took each numbered post and beam and fitted them all back together again like a giant puzzle.

Meanwhile, Young was designing a 21st-century version of the same post-and-beam aesthetic to complement the newly reassembled 18th-century saltbox house and the 19th-century cattle barn that would eventually be nestled between the two.

"Although Ed and Georgia loved the idea of a historical house, they really didn't want to live in those small tight rooms all the time," says the architect. "Georgia had a vision of high ceilings and lots of light and a big open room where the children could play."

Young gave her all that and more in the addition, which updated the barn vernacular with large windows, skylights, central heating, and a dash of wit—a corrugated metal silo that makes for an unusual dining area. The massive post-and-beam structure—erected by Vermont Timber Works with old-fashioned dovetailed joists and hardwood pegs—eliminated the need for bearing walls and allowed Young to create a huge volume of space. "When the frame went up and I walked into this soaring room, I felt a sense of awe, as if I were in church," says Edmund.

Young's concept for the project was based on the early New England connected farm building—where a house is attached to various barns so the farmer could feed his stock more easily in winter. The use of the same materials, like pine siding and cedar shingles, unifies all three parts of this multi-era compound—Young's big barn is the architectural descendant of the 18th-century house. The traditions hold true across the ages, reinterpreted and renewed. ■

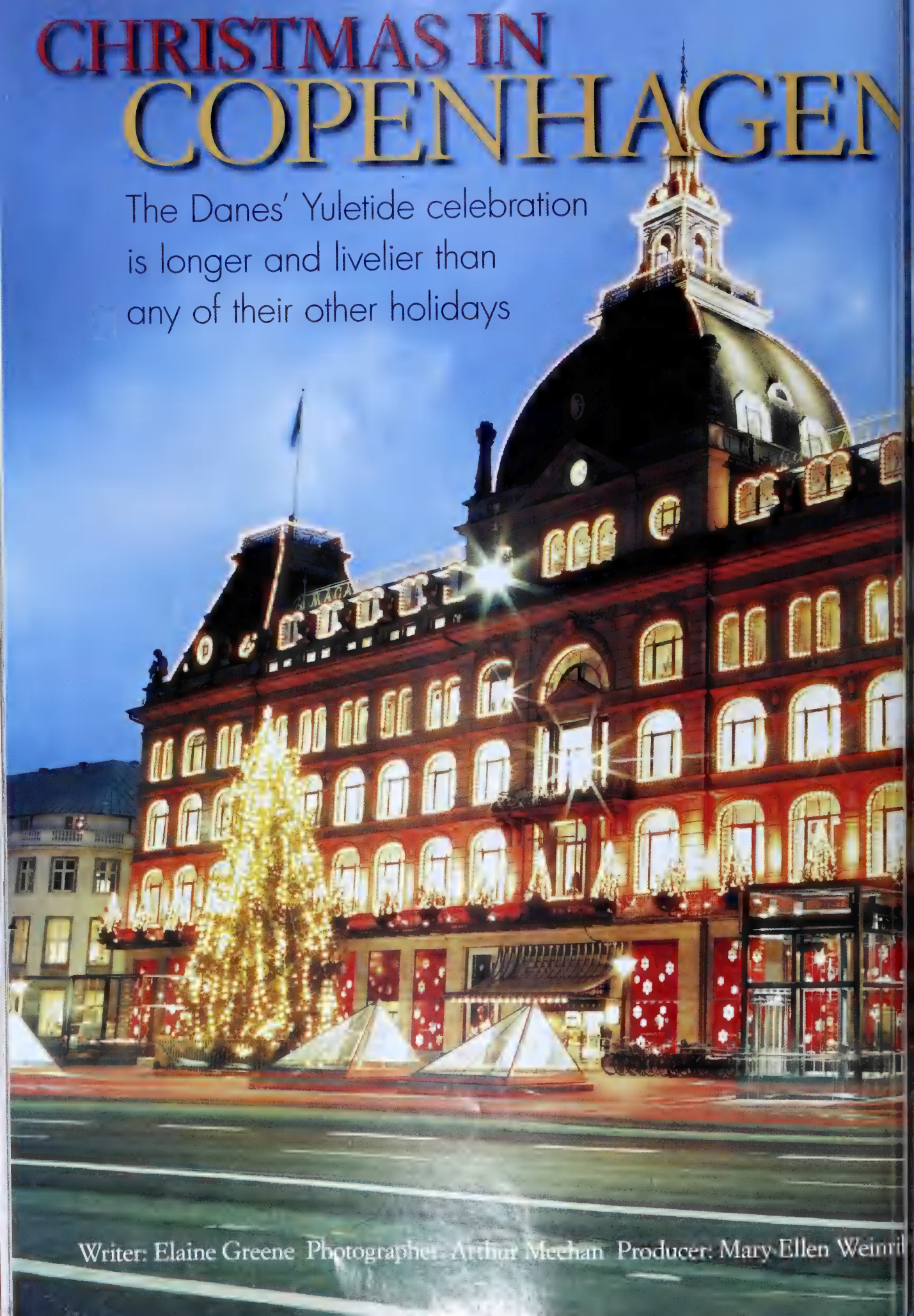


In the original Colonial house, cooking was done in the fireplace, reconstructed by mason Rod Bishop complete with beehive oven. The rifles date from the American Revolution and the Civil War. Owner Edmund Schmidt found the vintage portraits of local citizens. The camelback sofa is upholstered in cotton velvet from Robert Allen; mohair throw from Adaratex; glass ornaments and cloche from And George. For more details, see Resources.



CHRISTMAS IN COPENHAGEN

The Danes' Yuletide celebration is longer and livelier than any of their other holidays



Writer: Elaine Greene Photographer: Arthur Meehan Producer: Mary Ellen Weinri



THE DANES LOVE CHRISTMAS. THEY like to see its signs and symbols everywhere—in their houses and shops and on their streets—and they like the festivities to go on for a good long time. Traditions run deep and are practiced almost universally in Denmark, partly because the country is relatively small and essentially monocultural.

The celebrating starts the fourth Sunday before Christmas, when Advent begins in churches and homes, and continues until January 6th, the Epiphany. In late November, an evergreen wreath appears in the dining room of most Danish houses—either on the table or suspended above it like a chandelier. Four tall candles, usually red or white, the colors of Danish Christmas, nestle in the wreath. One candle is lit on the first Sunday, two are lit on the second Sunday, and so it goes through the month. In the first week of Advent, the mayor of Copenhagen lights the public outdoor tree, a huge spruce given as a gift every year by neighboring Norway.

By this time, all the shops are in their seasonal mode, and Strøget, Copenhagen's mile-long "walking street," is a holiday destination as well as a resource for decorations, gifts, and wares needed for entertaining at home. Strollers stop for an incomparable Danish hot chocolate and a small pastry and then, refreshed, resume their perusal of china from Royal Copenhagen or Bing & Grøndhal, silver from Georg Jensen, and the work of numerous craftsmen.

The family Christmas feast takes place on the evening of December 24th and is the most important event of the season. The last course of the dinner is tradition-

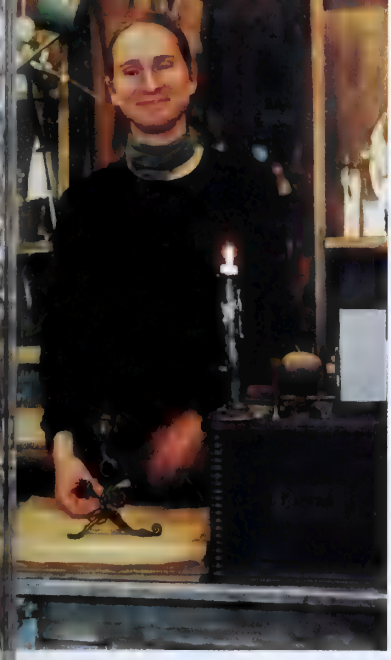
The Magasin du Nord, now a flourishing department store in Copenhagen, was built as a hotel. Author Hans Christian Andersen (1805–1875) once wrote in the central cupola, and the room has been preserved as he left it. The glass pyramids are skylights for the year-old subway.



ally a rice pudding containing one whole almond, which ensures its recipient a year of good luck. A goose stuffed with prunes and apples is often the main dish, along with red cabbage and glazed potatoes. Danes call December 25 Christmas Day and December 26 (Boxing Day in the U.K.) Second Christmas Day—a double holiday helping to prolong the feasting, visiting, cookie sampling, and gift giving. Glögg—a heated, spiced, aquavit-charged red wine punch—is likely to be offered ev place one drops in for a visit.

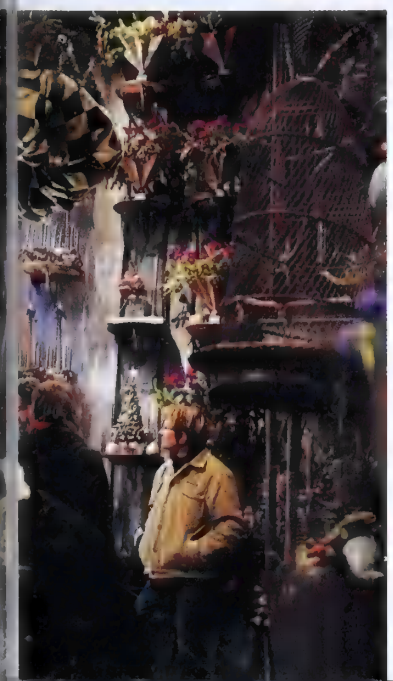
The days are short and the weather can be particularly dre during this period, so the Danes light candles day and nigh ensure good cheer—burning enough of them to rank this nat as the one that uses more candles per capita than any othe the world. ●

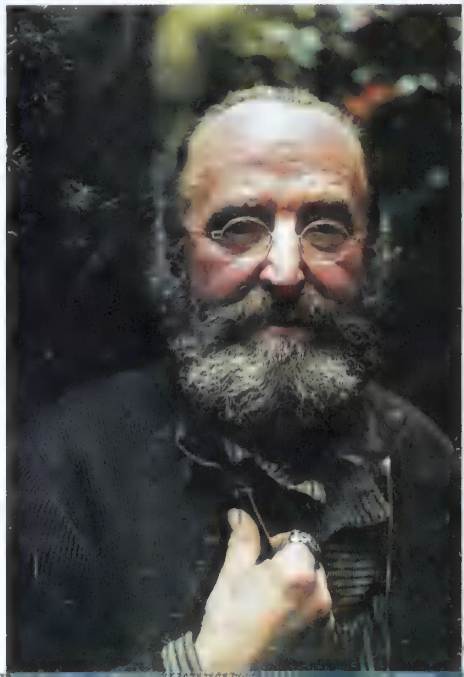
This page: Even an alley in the shopping quarter is decorated for Christmas. Opposite top row: Leif Sigersen solders the metal objects he sells in a tiny pavilion, Gaven til Paven, one of four in the Kongens park; his angels are also popular. Middle row: At Magasin du Nord, Royal Copenhagen Flora Danica porcelain and Old Danish silver by Georg Jensen. Kransekagehuset bakery's angel cookies. Royal Copenhagen White Full Lace porcelain and a typically simple tree. Bottom row: The shop of Tage Andersen (far right) and some of his copper eggs. For more details, see Resource











Jimmy and Pixie Reiss revive a 19th-century house with a little help from their frien



This page: The stairwell, complemented by 18th-century Italian fantasy paintings, was enlarged by removing a wall. Opposite: A view into the drawing room demonstrates the sense of comfort achieved with luxurious seating and rich fabrics. The period Aubusson carpet was an early acquisition that established the room's palette. Above the hallway hangs an antique French Régence giltwood chandelier.

Writer: Patrick Dunne
Photographer: Oberto Gili
Producer: Doretta Sperduto



NEW ORLEANS CLASSIC



This page: In the drawing room, bron silk curtains gather behind an 18th-century painted Itali *divano*. The chandeli is French Directoire style. Opposite: The 18th-century English painted panels came from an early Georg country house. The contemporary oil painting over the ma is by Donald Sultan.



MMY AND PIXIE REISS HAD FEW SERIOUS
ntions on the Sunday afternoon they went to look at a
e old house in a neighborhood known as uptown New
ans.

The house had all the room they needed, but it had been
ouched for 50 years and seemed melancholy in the fall
her. In fact, their first impressions were so uninspiring
almost didn't move beyond the gloomy front hall.

hen two serendipitous circumstances sparked an enchant-
t with the asymmetrical, late-19th-century house. Once
shutters were opened, the brilliant sunshine that flooded
ooms revealed their considerable potential. The second
the location. It was nestled on one of the great old private
ts in America, its entrance guarded by a crenellated stone
house that looks like a castle's tower.

With a young, athletic son and a stepdaughter who loved
g out-of-doors, the security and old-fashioned neighbor-
l atmosphere the street provided was a huge attraction to Pixie. An older stepson attending Tulane University was also thrilled that all he had to do was duck through a back hedge onto the adjacent campus. But in reality, these advantages only masked a simple yet profound truth—the house, despite its faults, had seduced them. Nonetheless, the project presented a major challenge that would call upon every skill the couple had developed in their previous decorating experiences.

Jimmy Reiss, an entrepreneur with a knack for turning failed businesses into success stories, was undaunted. As the current pro bono chairman of the Regional Transit Authority, where he plays a key role in reshaping the city's infrastructure, he is no stranger to tough assignments. "Surviving a renovation like this, and being able to negotiate through Pixie's intransigence at making any compromises on quality, was trial by fire; after that, politics was easy," he jokes. His half smile betrays the reality that interior aesthetics and collecting have always been important to him, and he was intimately involved in every step of the renovation. His artistic mother loved an-



This view: The dining room is furnished with an 18th-century French dining table and George II period chairs. The slipcovers and the curtains throughout the house were a collaboration with local artisan Alain Simard. The curtain fabric is by Scalamandré. The chandelier is 18th-century Russian. Right: The challenge in this asymmetrical Queen Anne–style house was to impose some balance. Design consultant Michael Corbino opened the rooms to sunlight and devised sympathetic additions, including a deep loggia overlooking the back gardens.





tiques and decorated their family house. Also, "I was rearranging my own bedroom when I was eight," he admits.

In fact, the couple are a perfect match. They share a passion for collecting and a patience for waiting for exactly the right thing. Jimmy had only one non-negotiable demand regarding renovations. When it was finished, the house had to be as comfortable for bare feet as black tie, and there had to be plenty of places to curl up and read a book.

Pixie is far too gracious to brag about her accomplishments, but anyone who knows her acknowledges that she was the presiding genius in this project. She comes from a long line of ladies with exquisite taste. From her grandmother she inherited style, a passion for gardening, and an excellent sense of what makes a room work. And while deeply rooted in New Orleans's traditions, she's spent almost half her life living in other places. After attending college on the East Coast she lived in London, working for British *Vogue* as an editorial assistant during the provocative Carnaby Street years. Weekdays were filled with cutting-edge designers, but most weekends were spent in traditional, old English country houses.

"That's what really formed my sense of style," she says. "I never realized how much I had absorbed until I started putting my own houses together." She also lived in New York for fifteen years, working on Wall Street and later attending the New York School of Interior Design. There she got to know many of the young Turks in the decorating world, some of whom became close friends.

This New Orleans house presented an opportunity to bring together everything she had learned, but at first she was hesi-



It's taken seven years to get it right, but still there's always room for refining," says Pixie Reiss

to venture out on her own. Fortunately there were plenty esources at hand, including Michael Carbine, a family nd and a major taste setter among the local cognoscenti. To cribe Carbine as a contractor who combines impeccable e with pragmatic know-how, or an antiques dealer with an rring architectural sense fails to fully capture him. He's e a well-traveled Renaissance figure with astounding deco- ve and architectural resources.

Pixie still brims with enthusiasm when she recounts Car- 's contributions: "He opened the whole house up, balanced dining room, conceived the kitchen, and created a fabulous ily room that opens onto a deep, luxurious loggia that is so Orleans and one of our favorite places to be." The exten- renovation was carried out with such sensitivity that the rations are only slightly noticeable, even to those familiar the structure's original configuration.

Pixie was determined to take charge of the decorating her- but actively solicited sound advice. Her friend Priscilla ann, a New York designer, came down and helped with e suggestions for fabrics and floor coverings. From years of ecting, the Reisses knew various antiques dealers and uited them to find special pieces or propose ideas. When l designer Gerrie Bremermann stopped by to measure for a Pixie had ordered, she volunteered an opinion on the inte- colors that included going with a richer tone on the formal g room walls. Pixie took her advice, as well as that of many rs, and is more than willing to offer thanks and praise, a trait that serves to diffuse any hint of stuffiness about her obvious triumphs.





"It's taken seven years to get it right, but still there's always room for refining," Pixie says as she adjusts a magnificent 18th-century ceramic Italian *faenza bianca* group featuring Neptune to catch the afternoon light slanting through the tall windows. "Do you think it's right here, or ought it shift to the other side of the room?" With a creative restlessness, her critical eye, ever ready to edit, is alert to the elusive perfection every room promises but fortunately never really achieves. ●

Opposite and above: A second-floor guest bedroom has French windows and a balcony overlooking the garden. The Mario Villa iron bed is hung with fabric to suggest a classic Louisiana mosquito bar. The colors in the Stark carpet complement the tones of the English Georgian secretary with chest and Chinese terra-cotta vessels. Left: Pixie Reiss and her son, Crutcher, on the loggia. For more details, see Resources.



This nut bark calls for bittersweet chocolate an is studded with mixed nu

How Sweet It Is

Recipes from chocolatier Jacques Torres use the simple technique of tempering to make gift-giving a snap this season

Photographer: Gentl & Hyers Producer: Mary-Ellen Weinrib



Made by running a cake comb through a puddle of melted chocolate, these whimsical trees are ideal for decorating holiday dessert trays.



Chocolate can transform even the most banal of ingredients; here, matzo and cornflakes hav morphed into elegant confectio

ndiants—chocolate discs dotted
h candied nuts and dried fruit—are
ped with the back of a tablespoon.
more details, see Resources.



Recipes

All recipes are adapted from Dessert Circus *and* Dessert Circus at Home *(William Morrow; $28 each) by Jacques Torres*

Tempered chocolate has been melted gently and stirred as it cools, giving it a dark and beautifully glossy surface as it hardens.

To temper chocolate, start by finely chopping the amount needed. Melt ¾ of the chocolate in a double boiler over water that is hot enough to produce steam but is not simmering. Remove the insert from the double boiler and dry its bottom. Add the remaining chopped chocolate. Stir chocolate continuously so that it melts smoothly and cools evenly; the chocolate should feel neither hot nor cold (it should feel slightly warmer than your bottom lip). When it reaches this temperature, use immediately.

CHOCOLATE NUT BARK

- 4 cups mixed nuts, toasted and cooled
- ¾ pound bittersweet chocolate, tempered

Place nuts in a large mixing bowl. Pour chocolate over nuts. Mix with a rubber spatula until nuts are evenly coated. Spread on a parchment-lined 8-by-10-inch baking sheet. When chocolate has set, break into pieces. Bark will keep in an airtight container for about 1 week.

TIPS

- Use only good-quality chocolate; it can be ordered from the Jacques Torres shop or purchased at gourmet shops.
- Always melt chocolate in a double boiler, being careful to dry the bottom of the insert. Water makes melted chocolate seize, and it becomes hard and dull.
- If chocolate doesn't set, refrigerate for about 1 to 5 minutes depending on its thickness.
- Chocolate can also be tempered in a microwave on high power; stir every 30 seconds until melted. Be careful not to overheat.

CHOCOLATE TREES

Trees make great decorations or gifts.

- ½ pound bittersweet chocolate, tempered

Drop a large spoonful of chocolate in the shape of a teardrop on a sheet of parchment paper. Immediately draw a cake comb through the chocolate, starting at the center of the drop and moving from right to left. Repeat the process, starting in the center, but moving in the



opposite direction to form a tree shape. Let chocolate set, then peel parchment paper from trees.

CHOCOLATE-COATED MATZO

- ½ pound bittersweet chocolate, tempered
- 4 sheets salted matzo

Spread chocolate on both sides of matzo and let dry on parchment paper. Let set and break into pieces. Matzo will keep in an airtight container for about 1 week.

CHOCOLATE CORNFLAKES

- 2 cups cornflakes
- ½ pound bittersweet chocolate, tempered

In a large mixing bowl, combine cornflakes and half of the tempered chocolate. Mix with a rubber spatul until cornflakes are evenly coatec Add remaining chocolate and repea process. Using a tablespoon, quickl scoop chocolate cornflakes into sma mounds on a parchment-lined bakin sheet. Set aside. Cornflakes will keep i an airtight container for almost 2 week Makes about 3 dozen.

MENDIANTS

Candied mixed nuts and dried sour cherries add a festive shimmer to these chocolate discs.

- 1 cup mixed nuts, roughly chopped
- ⅓ cup dried sour cherries, roughly diced
- ¼ cup light corn syrup
- 10 ounces bittersweet chocolate, tempered

Stir nuts, cherries, and corn syrup i a 2-quart heavy-bottomed saucepar Cook over low heat until nuts and cher ries are coated evenly with syrup, abou 3 to 4 minutes. Remove pan from heat Remove mixture with a slotted spoor allowing excess syrup to drain into par Spread nuts and cherries evenly onto parchment-lined baking sheet. Bake i an oven preheated to 350°F until cara melized, about 15 to 20 minutes. Plac sheet on a wire rack to cool. When cool break apart any clusters that have stuc together. Set aside.

Working quickly, drop 2 table spoons of tempered chocolate ont a parchment-lined baking sheet an spread into a 1½-inch-diameter circl with the back of a tablespoon, keepin the thickness of the circles as even a possible. Make about 10 circles. To each with nuts and fruit—if nuts an fruit don't stick, attach them with extr tempered chocolate. Repeat proces with remaining chocolate. Set asid until hardened. Mendiants will keep i an airtight container for 1 week. Make about 4 dozen. ●



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Space limitations prevent sourcing of all items. Items not mentioned are from owner's collection.

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CORRECTION

October 2003: On page 157 of the story "Made in America," the web site for the Artisanal Cheese Center was incorrect. It should have read as follows: www.artisanalcheese.com.



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ges 90 to 95: North Hill may be visited on the last day each summer month by sending an SASE to the Aids oject of Southern Vermont, 67 Main Street, Brattleboro, T 05301. *A Year at North Hill: Four Seasons in a Vermont rden* by Joe Eck and Wayne Winterrowd, Henry Holt & ., is available from www.amazon.com.

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date for circulation data below: September 2003
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e no. copies each issue during preceding 12 months:
o. of copies (net press run): 1,152,727
nd/or requested circulation
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ed on form 3541: (include advertiser's proof
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es through dealers and carriers, street vendors,
nter sales, and other non-USPS paid distribution:
106,250
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Paid and/or Requested Circulation [sum of
1),(2),(3), and (4)]: 847,591
stribution by mail (samples, complimentary,
her free):
side-county as stated on Form 3541 14,709
County as stated on form 3541 n/a
r classes mailed through the USPS n/a
stribution outside the mail (carriers or other
): 7,046
ee distribution (sum of 15d. and 15e.): 21,755
istribution (sum of 15c. and 15f.): 869,346
not distributed 283,381
sum of 15g. and h.): 1,152,727
t paid and/or requested circulation (15c/15g x 100): 97.5%
of single issue published nearest to filing date:
umber of copies (net press run): 1,138,000
nd/or requested circulation
equested outside-county mail subscriptions stated
m 3541: (include advertiser's proof and exchange
733,600
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nd other non-USPS paid distribution: 116,401
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(2),(3), and (4)]: 850,001
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ee):
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: 4,775
ee distribution (sum of 15d. and 15e.): 24,775
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um of 15g. and h.): 1,138,000
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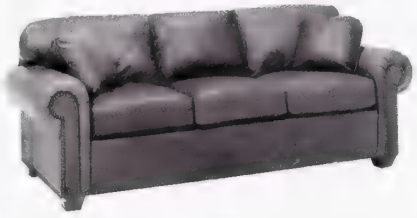
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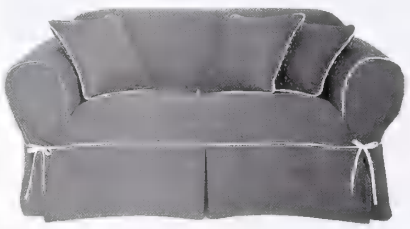
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Writer: Christine F





God Rest Ye, Merry Hostesses

Take it easy. The party you save may be your own

Before you lug 14 bags of groceries into the house and decide that now is the time to learn how to make floating island, tak deep breath, close the cookbooks, and read what *House Beautiful* had to say about holiday entertaining back in December 1 (cover, above right). "You're not Diamond Jim Brady or the chef of the *Île de France*. So why do you feel obliged, when you hav few friends in for supper, to regale them with so many birds, bottles, mousses, and meringues that you've hardly stamina to pe der your nose for the party?" A frazzled hostess (note the apron emerging from the kitchen in the original illustration, above not the best dinner companion. So follow our advice—relax and "entertain informally, the way you live." If you don't have a gc time at your own party, no one else will. ●